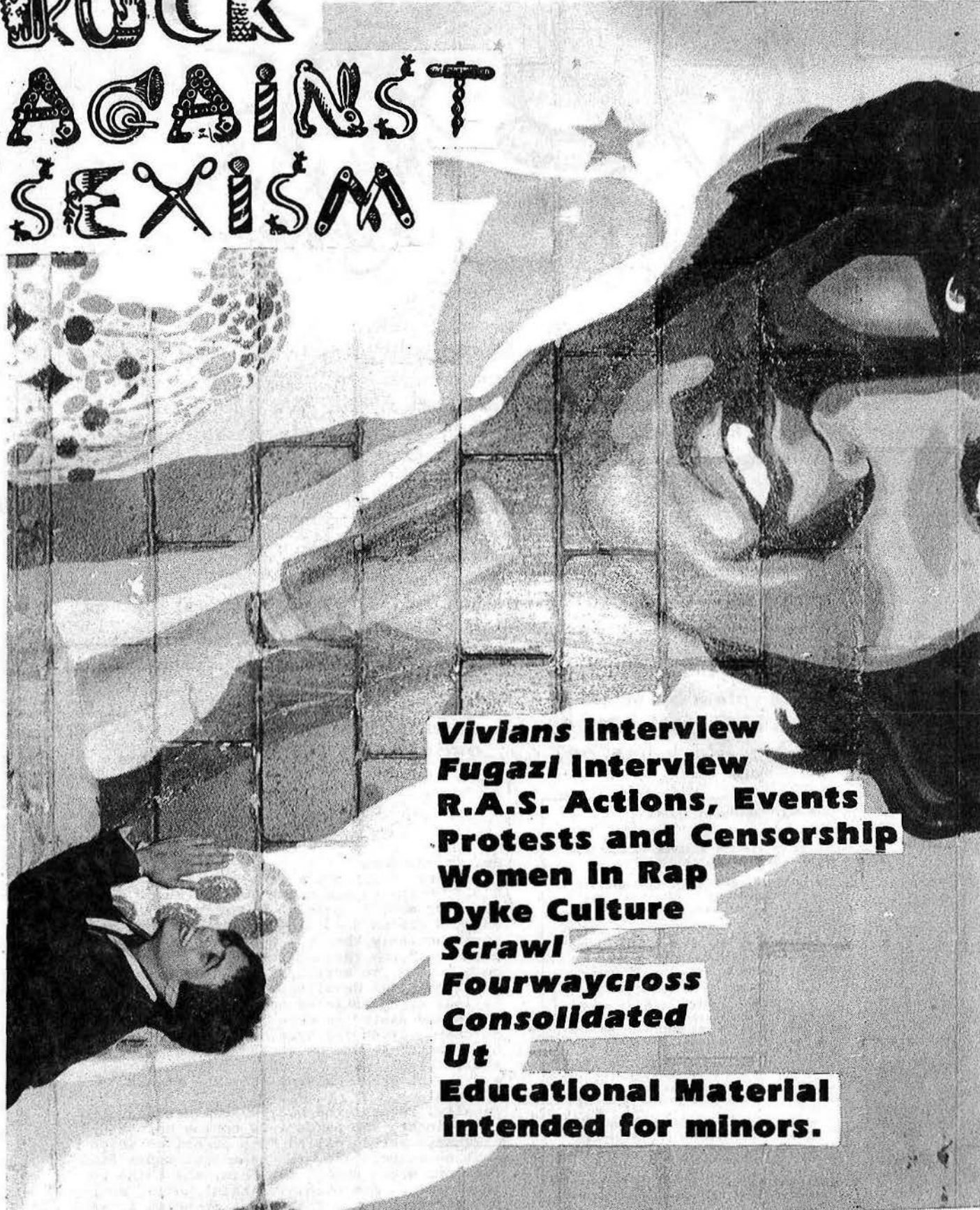


ROCK AGAINST SEXISM

Volume 4

1990-1



**Vivlans Interview
Fugazi Interview
R.A.S. Actions, Events
Protests and Censorship
Women In Rap
Dyke Culture
Scrawl
Fourwaycross
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Educational Material
Intended for minors.**

SEX & DRUGS & ROCK & ROLL



Rock Against Sexism is a Boston-based cultural activist group working to fight sexism and heterosexism in rock culture by promoting women rockers and alternatives to mainstream rock'n'roll. We'd love to hear from you, write to us with your opinions, favorite bands, ideas on fighting sexism while having a rocking good time. P.O. Box 390643, Cambridge, MA 02139.

Contributors and Paste-up: Tess DeCosta, Cristina Favretta, David Henry, Jennifer Johnson, Lisa King, Pam Nicholas, Margaret O'Connell, Madame X, Mary Ann Peacott, T. Raust, Naomi Rubin, Stuart Wamsley, Ken Withers. Special Thanks to Daniel Schultz.

R.A.S. 'zine rates: \$1 newstand, \$2 mail order (cash only, please).

Write us at : P.O. Box 390643, Cambridge, MA 02139

Call us: R.A.S. Rock-line, 617-437-9593 (see ad elsewhere in this issue).

R.A.S. 'Banner of Intent'

Rock Against Sexism strives to continue accomplishing these principle goals:

- o To raise the consciousness of musicians, listening audiences, and the music industry to sexist traditions in rock'n'roll.
- o To support and showcase women's and non-sexist bands and their music, not generally promoted by the commercial media.
- o To provide a comfortable playing, listening and dance space for people who don't like or can't get into many of the clubs because of age, race, sexuality or the price.
- o To promote rock'n'roll alternatives to music that is offensive to women, gays, lesbians, bisexuals and people of color.
- o To hold workshops and information exchanges, some especially for women, that demystify equipment, technology and the music industry in general.
- o To network with and unify diverse progressive political and musical groups in Boston.



How it was done:

It's easy to put out a zine like this! R.A.S. tries to put out this zine about once a year, or more if possible. Of the 15-20 of us, about 6 are on the "Zine Committee," and meet more regularly than the whole group. We pick a theme with the rest of the group and encourage people to write articles, hounding them with deadline after deadline. Then we bring our various typed articles together at someone's place and paste 'em down on boards sent by the printer. Often the type has to be reduced, and the photos need to be screened ideally by a professional. We also use lots of clip art, and borrow graphics from only the finest sources. Finally, we send the boards, camera-ready, to the printer, who makes 1000 copies using the el-cheapo method called "web printing" which is what newspapers use. We take just under \$500 from our group budget for this, and think up fund raisers and events to raise money, so the price can be low. That's why it helps if you include postage costs!



Sex, Drugs, and Rock'n'Roll

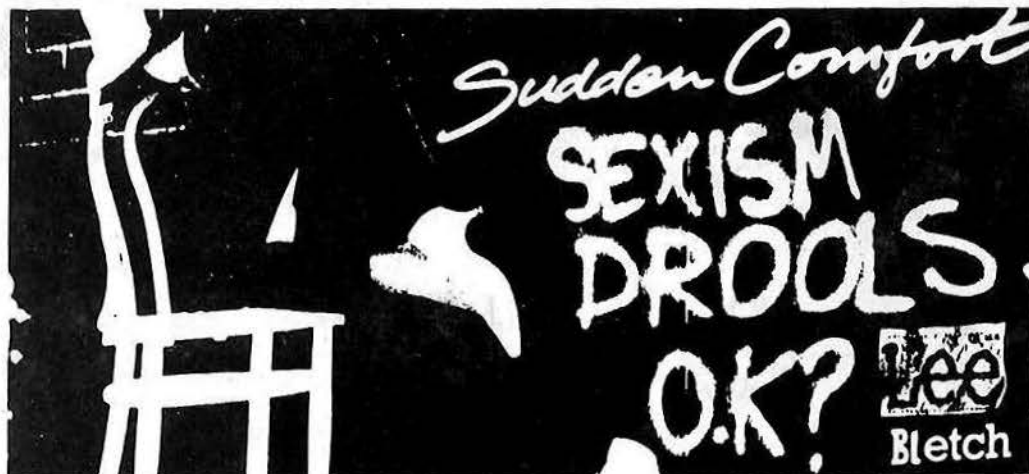
1990 - some thoughts

sex: a choice of pleasures newly sold back to us in the absence of the act which we are scared to learn to do safely. Our culture's love-hate, sex is dangerous but it sells well. The truth: all sex is good unless it stops you from being free.

drugs: a choice of pleasures some more destructive than others in a culture of self-destruction THESE are sanctioned: alcohol, nicotine, pain killers in small doses in pharmacies, chemical products in food and water, in our air, and mind killers in large doses: cable TV, VCR, sex by the rules, MTV, 'cause "more and more goods will make you feel less bad." THESE are not allowed: LSD, marijuana, heroin, mushrooms, opium, cocaine, speed, experimental drugs, herbs and tribal remedies especially when they cannot be controlled (owned), especially when their illegality can be used to control the underclasses and to kill us, to raise money for covert action around the world (excuses for war when communism and oil fail), to limit rights (urine please), and make you just say no to stop you from being free.

rock'n'roll: a choice of pleasures except when it speaks our minds, or offends someone with a small one, with money and friends at the top, or comes from an African-American experience of living here (which is where it came from to begin with), or scares some Christians because it's pleasurable and--heaven forbid-- fun. 30 years later rock's big business, status quoining our minds with stereotypes in stereo, on video, in cosmic multidimensional digital sound, selling us pleasure with a price: the symbols of freedom, not the goods. Unless we're willing to make choices unless we're willing to use our minds and have a good time together. Never let anything stop you from being free.

-Stuart



SEX

John Greyson. The AIDS Epidemic.



SEX, a ramble by T. Raust

Sex is getting a bad rap these days. Not only is it no longer safe to casually have sex with as many people as you feel like, it's getting so bad that even expressing sex and sexuality is a no-no. Or so the current myths go.

In fact, we're the survivors of the most recent chapter in the deadly history of our culture's age-old battle to control our bodies and our lives. We're supposed to hate our bodies, unless they're perfect (until they are, there are some things we can buy to help). We're supposed to fear sex unless it's with the one true love that will be our procreative partner for life.

After the first decade of criminal neglect of HIV infection as it raged mostly through the homosexual and minority communities, the right-wing mentality buried deep in our western culture continues to try to herd everybody back into the same repressive sexuality that rock'n'roll reacted against back in the 50's. And that is what many of these right-wing spokespeople want, and say they want.

'No sex until marriage.'

So any 'deviant' (non-heterosexual-male-dominant-family-producing-white-profitable-or-non-white-exploitable) sexuality or expression is not only doomed to fight an atmosphere of deadly intolerance (queer-bashings, rapes, constant fear and harrassment). It must find its own information from a society whose educational institutions refuse to talk about sex, birth control, disease prevention, or even sexual preference (except in highly uptight, negative ways).

It's time to be positive about sex again!

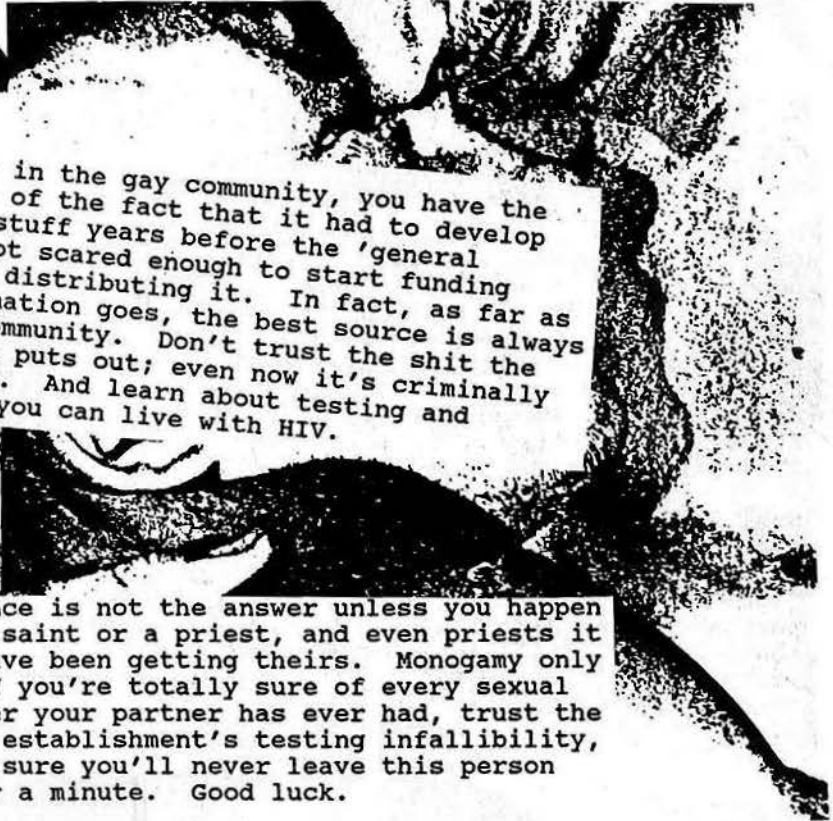
Sex is a great thing. Sex is all around us. We want it more often than not. Hot, sweaty bodies next to each other can have all sorts of wild times without causing death or permanent disability, or even guilt. But we've got a lot of baggage to let go of.



READ MY LIPS



First, the myths: Sex is dangerous. Well, so is living, folks. And just as you wouldn't drive your car in total darkness without steering, you don't have sex (or even take drugs) without taking precautions, which are pretty easy to learn. Safer sex, condoms, information about how various sexual diseases are come by, all this stuff is pretty available finally after years of medical foot-dragging.



If you're in the gay community, you have the advantage of the fact that it had to develop all this stuff years before the 'general public' got scared enough to start funding info. and distributing it. In fact, as far as HIV information goes, the best source is always the gay community. Don't trust the shit the government puts out; even now it's criminally incomplete. And learn about testing and remember: you can live with HIV.

Abstinence is not the answer unless you happen to be a saint or a priest, and even priests it seems have been getting theirs. Monogamy only works if you're totally sure of every sexual encounter your partner has ever had, trust the medical establishment's testing infallibility, and are sure you'll never leave this person even for a minute. Good luck.

'Let's go to bed.'

Now, on to sex. You can have it as often as you want, except for the fact that most of us are so uptight about it that we don't talk about it, and we get all scared. Well, get over it! Practice! Be honest with people! For too many of us, sex has become some stupid power game between men and women (etc.) in which feelings and talk are banished.

And guys have got the responsibility to use condoms. There's plenty of good reasons for this. So fucking do it!

And there's always masturbation, which is consistently great and develops your creative abilities.

The other myth I mentioned is about expression. Lots of very uptight, insecure, repressed people and their children are working around the clock to make our culture free from sexual expression. But we each have a lot of power to fight their shit. Express yourself every



chance you get. Fight government censorship. If something is truly obscene (disrespectful of human life, like for example our society's attitude about homosexuality or women's place), there are ways to fight it. Get together with your friends, form groups, do things, learn, teach, get out on the streets. Express. Rock'n'roll. And there's always the first amendment, but don't take it for granted, ever!

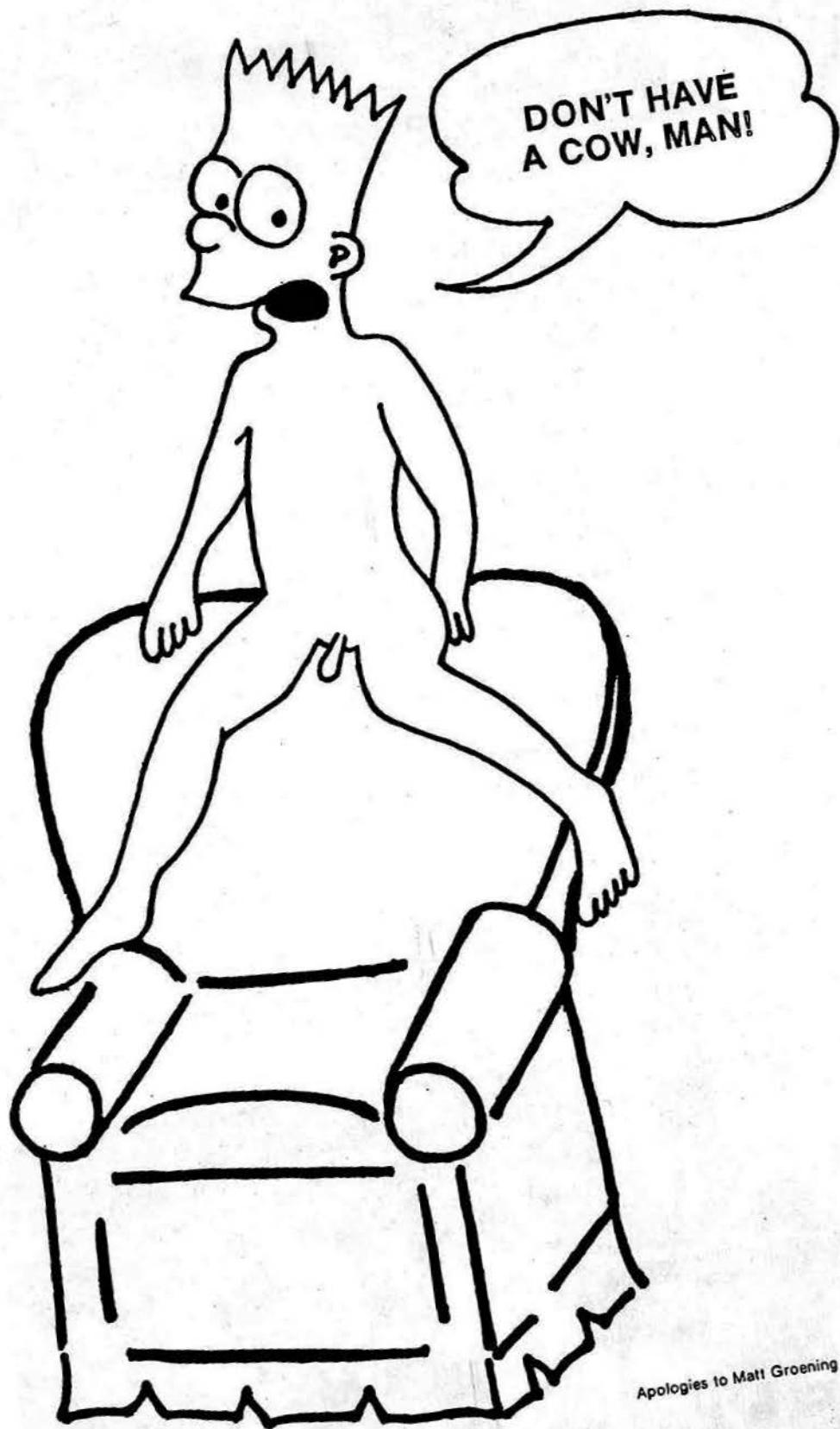
MYSELVES

Hug people you like. Ask their permission. One of the big problems with our attitudes about sex is our attitudes about gender. It's great to be a man, it's great to be a woman. We are equal. No one should ever be harassed or approached for sex without consent, under any circumstances. Men and women have different experiences and attitudes about sex, but ultimately it's up to us to learn how to live with these differences or change them.

Sure, this is simple stuff, but it helps to repeat it to yourself every once in a while. Be cultlike, the cult of the sexual freedom fighters. I don't mean the freedom of men to take advantage of women or other men. I mean the incomplete 'sexual revolutions' of every 30 years or so: Finish them off. Don't settle for abuse pornography sold back to our insecurities. Don't settle for excuses for rape and silence.

What prompted me to write this was a need to be positive about sex for a change. Enough of this whining. Time for action. And yes, it's oversimplified. Emotions are often involved, things get complicated; but I'm tired of all the negative, return-to-repression around me. I mentioned rock'n'roll.

Rock and roll is all about sex. It's about relationships and love and desire and sex and inter-racial culture. It's the best thing to happen to western civilization in centuries, except that history keeps creeping in and trying to take it back over. But for me it's sex and expression, it's listening to your body and playing with it, and sharing the best aspects of many cultures living together (European, African, male, female, gay, straight). It's time to speak up for what we believe. It's time to make love.



Apologies to Matt Groening and Robert Mapplethorpe

the VIVians

by Pam Nicholas and M.A. Peacott

This interview was done with the members of THE VIVIANS: Michell, who plays guitar, Diane, singer and horn player, Scott, drummer and Rae, who plays the bass, at The MiddleEast cafe in June. Their set was inspired: husky wailing vocals, driving, solid rhythms and great thrashing guitar virtuosity. This is a band with fearsome energy and lyrical intelligence.

ROCK AGAINST SEXISM: How long have you been playing together?

NICHELLE: Trois ans. What language would you like us to do this in ?

R.A.S.: How did you all get together?

N: Diane and I just started to write songs together for fun. She was taking guitar lessons where I teach ...we became friends.

RAE: Actually Scott and I formed this really powerful rhythm section...

N: Yeah, and they got me to play in this hardcore band called DWI. These are two different stories that intersect later. So Diane and I were writing and Scott and Rae were in this band and we offered them \$10,000 each to join up...

R.A.S.: A likely story...Have all of you been in bands before this?

N: We all have, except for Diane. This is her first and last band.

DIANE: I'm not really a musician...

R.A.S.: How do you write your songs?

N: Diane writes all the lyrics and we write the music. It's pretty much a band effort.

D: They help us finish it off.

R: Kill it!

R.A.S.: How's the Cleveland music scene?

D: Good, relatively good, there's no place like home! They have this new club called "Babylon a go go" that seems to have some sense of dignity about it.

N: The best part of Cleveland's music scene is the five or so alternative college radio stations in the area that give a lot of support to local bands.

R: There's space for local bands to open for a lot of bigger names. Like we got to open for Scrawl, The Butthole Surfers, Tracy Chapman...

D: Yeah, Michelle opened for Tracy Chapman.



Photos by Pam Nicholas



R.A.S.: How did that happen?

M: I play another style of music as well, not like Tracy Chapman but classical, traditional guitar.

R.A.S.: So you're slumming with THE VIVIANS ?

ALL: No way!

M: To tell you the truth, classical guitar just isn't loud enough for me. I started playing rock n' roll way before classical. I have a degree in music theory but I'm much more into creating your own insane music. I'm definitely into classical but this is just so much harder, LOUDER.

D: But she uses a lot of what she knows from classical with us.

M: Yeah, but that's just like Scott with jazz, you can't help but do it.

R.A.S.: What's it like for women playing rock n' roll in Cleveland?

M: There used to be more women when there was more of a hardcore scene, in the early and mid 80's. There aren't a lot now. There was a local journalist who wanted to do a piece on women in the Cleveland alternative music scene and he could only find one bass player and a couple others doing original music in bands. Then we were it!

SCOTT: There are very few women playing aggressive rhythm oriented music on all the instruments, maybe bass or a singer but you don't see a solid unit like this one in a lot of bands.

M: Part of that might be that there are just fewer bands. Cleveland has shrunk in the past ten years. Not as many people go to shows.

D: People seem to be into different music, like college students into Top 40 and classic rock. Your own New Kids ...!

R.A.S.: Yes their interview will be in the same issue as yours, so you'll be in great company. Except that you actually play instruments and write your own songs!

D: They're better looking though.

R.A.S.: It's all a matter of taste I guess...

D: Yeah I guess we are better looking!

THE VIVIANS cont. 3

R.A.S.: So who were and are your influences?

D: When I met Michelle I was really into The Pretenders, I still am, their older stuff, Patti Smith, Zeppelin, Hendrix, The Clash, early U2. I haven't bought a new record in ages.

R: Yeah Patti Smith.

M: You know PUNCTURE magazine? Somebody did an article on female rockers and she is THE role model. There just aren't that many, she had her own style and attitude.

S: My role models are kind of eclectic, a lot of jazz drummers: Max Roach, Gene Krupa, Keith Moon as far as rock goes. I've got a lot of people.

M: I know one of the most important things in rock is the feel, but I like things that are a little more...not sophisticated, but harmonically complex. I listen to a lot of classical music. I especially like twentieth century classical so that's an influence too.

D: Michelle and I do a lot of the melodic writing, she'll play off what I'm singing or vice versa. So you'll hear that rather than her playing a specific riff or chord.

R.A.S.: Do you have other recordings besides your EP?

M: We were on a compilation tape that came out a couple years ago, it's out of print now, there were 800 copies or something. It was a regional Cleveland thing. The first recording we did. "VIVICIDE" the EP came out last year around this time. We're just about to finish an album which we call, "I FEAR". That will be out hopefully in a few months.

R.A.S.: Who plays the horn?

D: I do.

R.A.S.: Is that another Patti Smith influence?

D: No, that's 'cause of school band it's the cheapest instrument. I don't practice I just play it.

M: She has a new horn that she just debuted. We wrote a song around it.

D: It's a horn that has ornamental painting on it called "Japaning" and it's not really meant to be played, just hang on the wall. My mother got it. But we wrote this song called "Japan", it's about Hiroshima.



R.A.S.: This issue of the r.a.s. zine has a sort of classic theme. It's "sex, drugs and rock n' roll". Is there anything special you want to say about these topics?

D: The three together are a powerful combination! Actually all three are drugs, so why don't you just call it "Drugs"?

R.A.S.: What about your name? How did you come up with THE VIVIANS?

M: No one knows. It was kind of like writing music, totally a stroke of inspiration.

R.A.S.: Is it a reference to Vivian Vance from "I Love Lucy"?

M: Yeah, that's in there. We thought it was humorous. There's nothing mysterious or deeper to it than that.

D: Well, I don't know. You can probably see Vivian Vance everyday, somewhere in the world!

write to: the vivians
c/o hill and run records
po box 44302
cleveland, ohio 44144

be an audience for it in the broader lesbian community? Is it just an aesthetic thing? Or is it that they have to go and search for this thing and go into a straight atmosphere to find it?

MA: I think for a lot of women listening to Olivia Records is a radical act.

P: AHHHHH

MA: I think it's difficult for people to discern the difference between various types of Rock and Roll. So what they hear when they turn on any radio station might sound like this tape. So to listen to Olivia records and support a woman owned business is radical. But I think we're coming from a place where we feel as lesbians we've been pigeonholed into a particular lesbian culture that we think of as folk. I think we're coming from a different point. Not from any "Oh we're so cool" point but from a more counter culture spot than some of the women who see womyns music as an oasis from this. Most people don't listen to college radio. Middle America whether gay or straight doesn't listen to groovy alternative stuff. They listen to top 40 or whatever's on. So Olivia's a relief from Top 40 saying all this shit about women. The base we're coming from is just smaller to begin with.

P: That's so true, when you come out you think you're going to find all these lesbians who feel like you do. Then you realize that you're a sub category of a sub category! Not only are you queer but counter culture. You expect queers to be counter culture and I guess Olivia Records in its own way is counter culture.



MA: It really is, I know some of the women who came to RAS workshop said, "I used to listen to Rock and Roll but I couldn't stand the sexism anymore, I only listen to women's music and other styles sound really abrasive." They switched so their stomachs wouldn't turn and gave up a little aesthetic enjoyment. You listen to something long enough and your aesthetic really does change. I don't know maybe Olivia Records changed the musical aesthetic of a whole generation of women!

MA: Why are there all these Slits and Raincoats odes now? People either miss them or they're just discovering them, y'know? If punk is supposedly dead than why is Homocore just happening? Why is JD's just happening? Is it because for like 20 years we went to the clubs and heard disco and felt that if we're going to be part of queer culture we're going to listen to disco?

P: Plus I think that we forget how much harder it was to be gay, say 10 years ago and what it meant to come out and fall into this bar culture and how great it was that you could dance with another person of the same sex, that alone was a breakthrough.

MA: People aren't going to give that up to be in a straight club.

P: So maybe some of us are at a different point where we are queer and we want to make our own culture. We want...

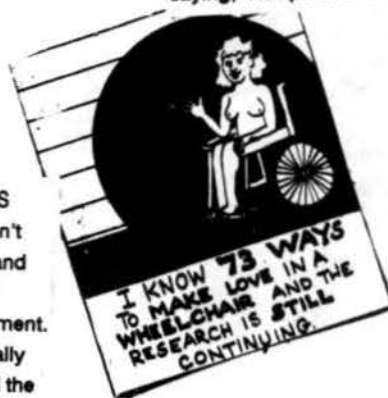
MA: The best of both.

P: Right!

MA: And I think for a long time punk hasn't exactly opened its arms to queers even though the visual aesthetic was so close that lots of straight punks were being fag bashed! It happened all the time, these women with shaved heads, who were maybe straight, got called dykes on the street, they wore leather jackets and tattoos and just didn't fit into the feminine role. That's another thing that immediately attracted me to punk besides just always loving rock and roll and having punk be so perfect, was that the aesthetic was just totally unfeminine, it was totally androgynous or even anti hetero sex, removing the sex from rock and roll so it was sort of safer to be there. Because rock and roll was always about a dick and so this was, "Sex sucks and where has it gotten us." So that was really attractive.

Maybe it's just that the homocore movement is a lot younger than we are, they're in their late teens and twenties and they have the guts to make punk their own now or something.

P: Yeah, I was thinking that people are gutsier now, more blatant with groups like ACTUP and Queer Nation in people's faces. Even though we still get the shit kicked out of us every fucking day it's still more accepted now to be gay than in the recent past and I think that along with that there's a growing number of people saying, "I'm queer and I don't want to assimilate."



Interview
With a Reticent,
Rather Defensive,
Anti-Political

FUGAZI

by Pam,
Cristina,
Stuart

We interviewed Fugazi before they played their Benefit for the Hospice at Mission Hill and Boston Living Center, two AIDS care providers, at Mass. College of Art in Boston. The band is well known for its insistence on all-ages, low-cost, non-violent performance spaces, and their latest album on indie label DISCHORD, Repeater, is bringing new fame to this group of ex-classic punk band musicians from Washington, DC. Guy Picciotto and Ian MacKaye share singing and guitar playing duties.

Cristina: There's been a lot of controversy around a Public Enemy song, related to perceived anti-semitism. All the radio stations, newspapers, TV covered the issue-- whereas, there's blatant sexism in a lot of rock'n'roll, I'd say 70% of it, and there's not a big issue made of it. What do you think about that, and what can be done about it?

Guy: Inasmuch as music probably reflects the society it comes out of it doesn't surprise me that there would be sexist or racist things in music. It doesn't take much to note that. As to the question of what can be done about it, you make your own music, you make your own sound...

Ian: Quite honestly, with the public enemy situation and the outcry about that, I totally think Yeah, obviously there's been amazing sexist sort of things sung in songs. There's a lot of other things in this world enslaved by music that maybe feminists don't necessarily decry

It's really easy for us to all sit here and condemn the music industry, and while we're at it we might as well condemn the arts industry, and television industry, and all industry because obviously sexism, and all those sort of things exist on all levels. It's really simple for us to do that. And we could sit here and talk about it, but really it's such an obvious thing almost that it seems like what you could do individually

would be way more powerful, how you carry yourself and what you build.

Guy: or collectively, what you create, like for example your magazine, or people go out there and address it. I don't know. I'm a little uncomfortable just because in the end it comes down to a question of how does music reflect, shape or whatever, society. It does a little of both, but at the same time, I grew up listening to the Rolling Stones, probably the most sexist band on the planet, you know, and I don't consider myself a sexist human being. I don't know how and in what way that affected me. I don't have problems with people having access to the Rolling Stones, or Public Enemy for that matter, I have no problem with that at all. I think people make up their own minds about things. So, it's a difficult subject. I'm not particularly satisfied lyrically with the Rolling Stones; I don't consider them intellectual to any great degree, but then that's not why I would go to listen to their music. In our music, we definitely speak kind of seriously and try to address it in our own lives. But then again I would hate to be told by people who didn't agree with the things we said that for some reason we should be kept from saying them.

Ian: I mean, it's the PMRC thing, it's really a toss-up. On the one hand I can think of times when I hear a song, and I totally disagree and I don't think people should say that in their song. At the same time I totally disagree with the PMRC, and I don't think anyone has any fucking business telling anyone what they can sing, or say, or whatever.

Cristina: Does your Dischord label try to promote women bands?

Ian: It's, we don't try to promote, we don't try not to promote. It so happens that over the ten years of the label, certainly the early years, most of the musicians were definitely boys, man. This was definitely the way it was. I'm sure you could say, 'yeah, well a clear sign of sexism.' OK, well, fair enough. Not you, I mean one could say that. At the same time, people are just like here are some bands, and you just play, and you're part of this community thing and you're just rolling. You're just documenting it. In retrospect, it's amazing, for instance, in Dischord, how many bands there've been and how few women there've been in the music. On the other hand, certainly right now in Washington, a lot of bands that have women in 'em. We support anybody who wants to perform, we think it's important. And in our own community, we document -- that's what we're about as a label-- a certain community of people in Washington and their bands, the music that comes out of them. We're documenting, so if it happens to be man or woman, boy or girl, black or white, we'll still put 'em on the record. So we don't have any guidelines.

Cristina: It just seems that you have this kind of political view that's very anti-sexist, anti-racist, and that's very conscious, so

Guy: It is, but it's in our music. And that's why we do it, I mean we're a band.

Cristina: And it's a step forward...

Guy: I don't think so. I think a lot of people have been injecting viewpoints throughout music, and I don't think the death of sexism in rock is coming in 1990. I think there were people who were non-sexist in the 1930's. We just fit in in terms of as a band we write music, we write songs dealing with an incredible amount of issues, not specifically necessarily and always politically. Then again, yeah sometimes politically, and it's part of what we do. I don't think we're alone in that. It's not an image thing, it's we address things that we care to address.



Ian: You get in these really crazy situations. Let's say we talk about sexism, we're so completely focussed on ... It's occurred to me that in Washington sexism is not playing a major role. I don't think twice about whoever's playing music. Not racism. It doesn't occur to me. They're great bands, no matter who's playing.

I'd like to think that it would be great if we were all moving toward something, but when I was young and I was in Minor Threat, I thought yeah, well we're moving towards a new thing. All I found out was that as a group we never move to a new thing, but individuals, everybody always could be moving, always. There's always more you could be doing with your own life, and that's the bottom line. And to try to promise anything more, or to try to be part of anything bigger, I think would lead you only to bitter resentment.

Guy: It's difficult, it's like, because we have a song called 'Suggestion' which obviously you picked up on pretty heavily. Does that immediately excuse the band, the now we're on this side of the thing and we're clean and there's the rest of the world over here. Of course not! There are sexist things I've only come to deal with since -- if you compare me, I'm now 24, to when I was 19, there's an incredible movement has happened. I mean, I couldn't even fuckin deal with women at all when I was in high school, and now I feel like now I'm 24, and it's a growing thing. And there's still a lot of things I need to read, and to learn. I feel uncomfortable with 'we're all on the same side, and we're fighting this evil enemy,' because the enemy's inside us. The enemy's in everyone, and people have to look at their own lives, and take care of their own shit.

Stuart: There aren't alot of bands that do as many benefits and make sure that there's information available so that people can find out stuff. The regular rock scene kind of promotes ignorance.

Ian: Some of it does and some of it doesn't. Guy: We do that because we're more comfortable with it. For us to sit here, and pat ourselves on the back or whatever...

Ian: "We're so great."

Guy: makes things lazy. The things we do as a band are things we're committed to because it's the only way we could deal with them and still remain comfortable with what we're doing. We're very serious about the way the band's business is run, we're very serious about playing benefits, we're very serious about having information out, but at the same time we're not interested in the 'feel good' thing, the 'OK this is taken care of, everything is jake!' because it's obviously not jake, and rock'n'roll is just rock'n'roll, it is just music. It we thought for some reason we were U2-size messiahs that were coming out here and changing anything, it's just bullshit! Most of the people who leave this room tonight won't really have changed, their ideology won't have changed, and it's not necessarily important that this evening change their lives. In the end they're the ones who are going to do it, not us. If I could go inside everyone's brain and have them 'treat your sister nice, treat your brother nice,' that would be one thing, but that's obviously not what's happening. This band is part of my life, and my attempt to deal with the shit that's around.

Ian: Ultimately, what's happening tonight is putting money into something that's set up, running, and needs fuel to run [benefit]. And we're trying to present that fuel for something we believe in. And it would be great if we were all friends, and all that,

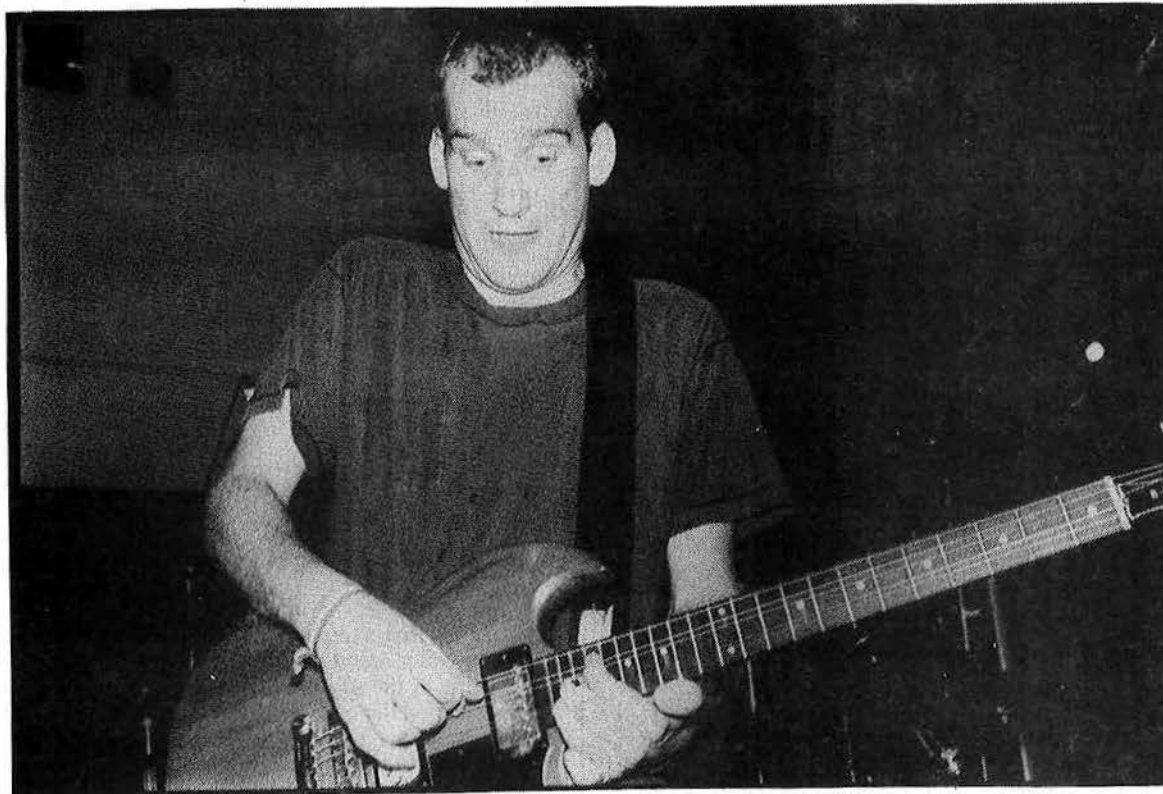


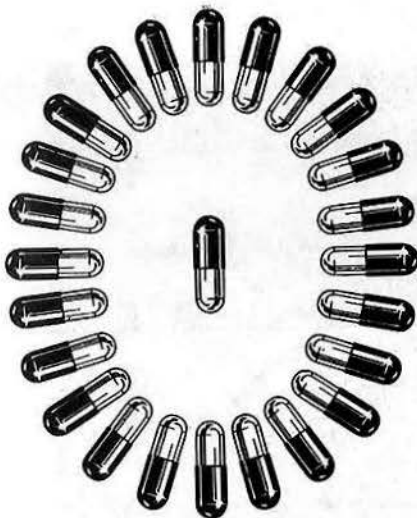
Photo by DAVID HENRY

but I kinda doubt that it happens. I just feel bad. Sometimes we play shows where I feel I couldn't feel more apart from an audience, and I wonder why the fuck I'm there in the first place.

Guy: In a song like 'Suggestion' which obviously deals with somethings that's a very emotional issue for lot of people [rape], and a lot of times to present to crowds that do not respond to it in any way that makes sense. Then you feel like, why in God's name are we doing this, I mean this is the most obscene situation, because the message gets lost somewhere between what comes out the speakers and what was in your mind. And some nights it's wonderful, and people pick up on it, and you feel like you're part of some kind of moment of a good environment.

Stuart: They could be getting into the music and not really hearing what you're saying -- that happens a lot.

Ian: Right, and we support those people a lot. I run into a lot of people who think that without the message the music is meaningless, and I totally disagree with that. For me, I listen to all kinds of music, and I've listened to music my whole life, and music has inspired me to do a lot of things. When people tell me music without messages is just empty and void, I think they're full of shit, man. Music is a thousand languages. Sometimes one single note, just the tone or moment of that note, is so much more inspirational to me than most lyrics I've ever heard period. Guy: And the main point is that the message is not there being supplied, the message is what you create for yourself. It's not like we have some clearly articulated clear and wonderful message that we want to impart like medicine to everybody. If people aren't picking up on it and giving of themselves then there is no message, and that's what it's about.



**MORE THAN 60
MILLION PEOPLE
USE ILLEGAL
DRUGS EACH
YEAR. LESS THAN
49 MILLION
PEOPLE VOTED FOR
GEORGE BUSH**

Cristina: It's no shame to have opinions. If you have personality, unless you're like jello and you're in a mold, it's

gonna come out. It's interesting that for some people it comes out like the Mentors who have lyrics like "I'm gonna bury you six feet under, cause I'm tired of you" and you have completely different lyrics. It's where you're coming from. And that's interesting to us.

Guy: We're not trying to say that we don't have opinions, or we're not political people, it's just that...

Ian: We do write music, and this is us.

Guy: Just as people who have opinions and who make music, we've realized that we're involved in a commerce that saps messages in some ways. Like when you play a show, or release a thousand records, by the time it's disseminated, your message is not necessarily your message anymore, it's a very different feel. Art and creativity is very difficult. I can listen to Public Enemy records where if I sat down and said rationally what exactly is this man saying, I might feel like, 'boy this is kind of junky.' But at the same time, it comes in a creative context which I can appreciate, understand, analyze, because as a human being I'm able to think with my mind. It doesn't mean that I'm receiving it like a pill and all of a sudden I agree with everything the man says. I spar with it, like all people spar with art.

Stuart: The way you're putting it out is also saying a lot to people, or could be saying a lot, like the fact that you insist on having all ages shows, and making sure that access is pretty unlimited so people can't be excluded.

Guy: That's cause of where we come from. We're people who go to shows. We don't like paying a lot of money, we don't like being told we can't get in because we're too young. So that's just a response to being a human being as well, that's all.

[A lot of times people say to you, 'well, you're a very political band'. Well, maybe we are, but we aren't thinking of ourselves as a political band. We're a band. Maybe we're more political than other bands, and maybe we're less political than others. We've also been called 'a shitty rock band'. It's not important. What's most important is that we're here and we're playing. That's our bottom line. We can actually function.

Pam: Are you involved with any other sort of political work at all?

Ian: Not at the moment. The band and the label is plenty enough. I think to some degree, me personally, I will always be involved with things(?), and I'm sure other people will do the same. Even a discussion is political work in a way, and I'm sure we all join in conversation and discussion. In Washington a lot of the people who are our friends are working for clinics, and all sorts of things, and sometimes I really envy them. In the end, that's kind of what I'd love to do, just I'm in a band right now, so the way we do our clinic work is by giving the clinic money. That's the essence of it.

SAY NO TO SAY NO

"Slogans that teach young people to 'Say no' to drugs or sex have a nice ring to them. But... they are as effective in prevention of adolescent pregnancy and drug abuse as the saying 'Have a nice day' is in preventing clinical depression."

—Michael Carrera, Ed.D., at the hearings of the Presidential Commission on AIDS

Guy: You make your own decisions.

Ian: Dischord or DC whatever grew out of basement shows where kids just did it for themselves, and it didn't matter that no one else in town wanted to hear about it, or clubs weren't interested in booking that way. Now it's come to the point where a lot of people want to see us ten years down the road, we can call the shots. But we could always call the shots, just like anyone in their own life can call the shots. You see something that fucks with you, or something that you consider oppresses you, then you fucking go out and do something about it. And that's what everyone has to understand. It's like, the revolution is not ten years away to be worked towards, the revolution is here in what you do with your own fucking life. You just live as if it's with you, and that's the way to do it. And it just so happens that, right now people can say, 'Well, you're sitting pretty', and it's true, we are sitting pretty, we can call our own shots. But we always have, and that's why we're here.

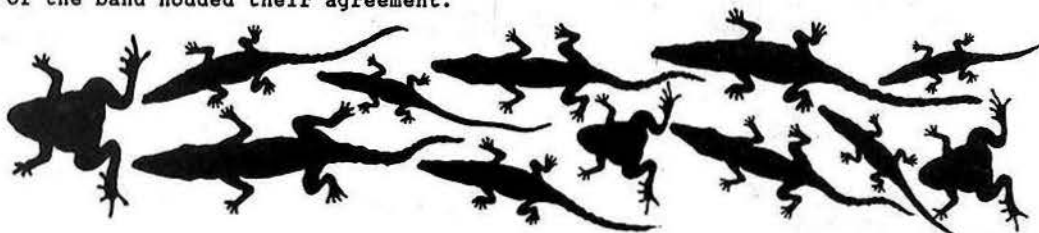
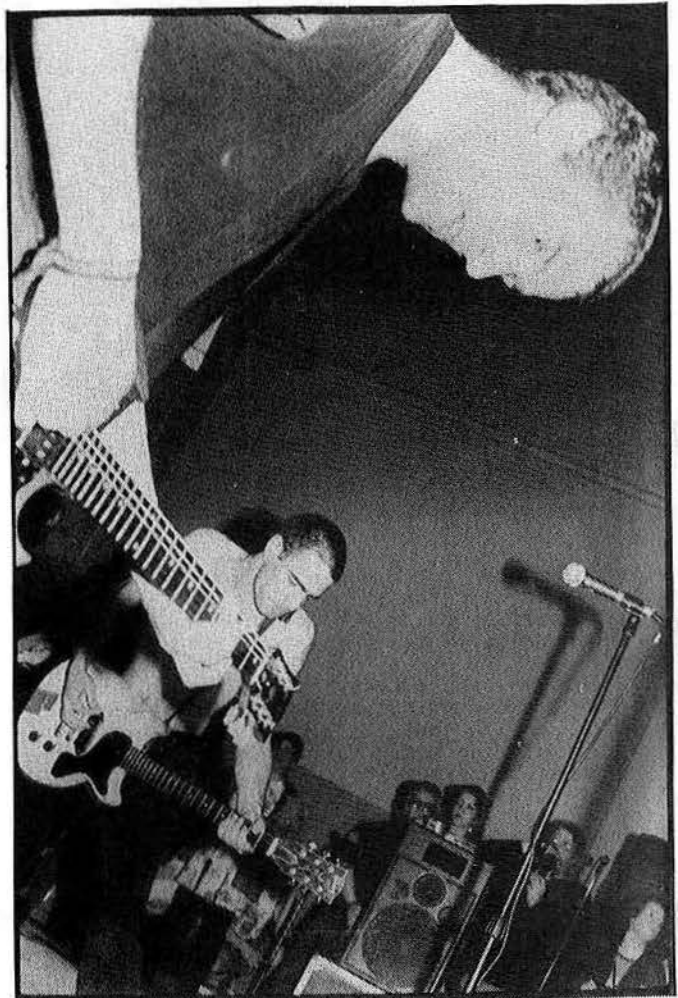
Ian: The beginning certainly wasn't so easy. There would be months that would go by we'd have no shows, and there was plenty of clubs that wouldn't let us play there anyway. And all the early bands we were in.

Guy: But we could always pick up a guitar and play.

Ian: And it was easy for us to make decisions, because that's just the way it was. It's obvious, why would I want to play a place I couldn't get in to. When I was 17 in band, I wasn't even allowed into the fucking club, so why would I want to play there? It's so simple, it's just silly common sense.

Ian: I think a lot of what it is is that technology is mystified. The minute you figure out how to operate a xerox machine, you can put out your own magazine, the minute you figure out you can put some songs on some tape, you know you can send it out and make a record. Once people learn that they can do it for themselves, then a lot of things start to change. I think everyone is bred with this idea that either you have to have a lot of money or a lot of talent or something, in order to be able to do anything. It's just obviously untrue, because that's what punk rock was supposed to be about.

The rest of the band nodded their agreement.



PERSPECTIVES ON A PROTEST

On Saturday, August 4, a feminist protest in Northampton, Mass. brought together a number of people in interesting ways. Here are their perspectives.

- Bridging the Gap in Northampton
- A Feminist Confrontation in the Streets
- first half by Maude Sabine, from Austin, Texas
- second half by Stuart Wamsley, from Boston

Since 1978, the Center for Popular Economics (CPE) has organized and taught classes and workshops on economic issues for community organizers and activists. At Smith College in Northampton last week, I was a Texan mixing into and soaking up solutions in the culture of several radicals, many progressives, and a few liberals and conservatives who made up CPE's Summer Institute 1990.

Saturday noon, our numbers had reluctantly dispersed to points all over the United States. I decided that before I left the Five Colleges Happy Valley I would do the most popular economic thing. I went shopping.

Stuart, who was giving me a lift to Boston, set our meeting place for Main Street Records at two p.m. I was moseying in that direction, when I treaded onto the first signs of the conflict ahead. The anarchist in me has always derived great sensate pleasure from the writing on the walls. In this case, it was on the sidewalk in chalk - a form which in its immediacy elicits an even fonder love of freedom and art.

PORNOGRAPHY IS VIOLENCE AGAINST
WOMEN!

PORNOGRAPHY KILLS WOMEN!

This in pink and green.

I came around the corner then on this sunny day in Northampton and saw the troop of women proceeding down the street ahead of me carrying placards and chanting. Still just moseying and shopping, I felt strangely objective where usually I would be in alongside the loudest chanters. I crossed the street to look in the windows of a shoe store.

The shopkeeper was out front jabbing at the sidewalk's chalked message with his broom. The Shopkeeper was mumbling to himself - grumble, mumble, grrrrumble.

I appealed to his bottom line - Why don't you just leave it there? Then people will stop to read it and start looking in the windows at your shoes for sale.

The shopkeeper stomped inside for water since the broom jabs weren't working - This is a store, not a playground.

Passing by him, an older woman came out the door quietly, curiously to peer in silence at the offensive messages. She didn't somehow seem nearly so riled as he had been.

I repeated my suggestion - Why doesn't he just leave it there for people to read and stop to look at your store?

She didn't reply, just looked off across the street after the militant feminists.

As I proceeded on towards my rendezvous place, I heard phone conversations in other stores and street corner talk about the "absolute idiocy" of the demonstration. I arrived at Main Street Records to find another sweeping up scene. The broom holder this time however was a young woman in ripped fishnet stockings, with dark dyed-black hair and heavy, black eyeliner.

I came on stronger this time - The shopkeepers around here sure are upset about this writing on the sidewalks.

The young woman in black looked up and paused in her work. There was silence for a moment. Then, one of the three or four men stirred up and keeping guard reacted - Hey. They come marching down the street like total lunatics screaming for censorship. They think they're liberated but they want to tell me what I can or can't sell.

The young woman backed him up - They're fascists. You should see written on the wall around the corner. It says, 'Dead men don't rape'. That's scary. That's like saying, 'Dead jews don't breed'.

I just thought about it - Oh. About that time, the line of young, militant feminists in shorts and tennies with short

PROTEST- CONT.

cropped hair marched back by the record shop -
Porn kills women. Porn kills women.

The young woman yelled straight out from her
diaphragm -
Fascists!

The militant feminists countered.

Walking towards the record store where I told
my Texan friend to meet me, I had run into an
antipornography march. Among the protesters
was a friend of mine from Boston, Jen. As we
walked together a few feet in front of the
store, a worker yelled 'fascists!'. Jen was
furious. 'Fascists? You're the ones who are
fascists!'

Some women had written slogans in chalk on the
sidewalk in front of the store. I asked my
friend why they were targeting that store, and
she said they sell some pornography. The
march went on its way, and Jennifer with it.
I entered the store, looking for my Texan
friend and feeling a little awkward.

As a result of my association with a marcher I
was looked at suspiciously by the owner and
employees, some of whom I had talked to
earlier in the week looking for interesting
rock clubs. I had been looking forward to
shopping in the store, which has a huge
selection of great 'alternative' records and
tapes, and T-shirts. I was now aware that
they sell videos. I was also anxious to talk
to some of the employees about their
reactions.

A young black woman who worked there tried to
be objective as she explained that what these
activists were against was the 10 or so
'slasher videos' that they rent from behind
the counter (all other videos are on display
out front). She felt they weren't dangerous,
and noted with disgust that these women
protesters weren't against the blaxploitation
videos they sell.

I overheard several of the other workers
talking about the protest as I shopped. My
Texan friend showed up; we both felt glad that
they were talking about it, but sad that it
was so full of anger.

Finally, I took my records up to the counter
where the woman with black fishnet stockings
was working. I started talking to her about
the use of the word 'fascist' to describe
women protesters; she said she was upset
because there was graffiti around town that
says "Dead men don't rape" and that one of the
protesters called her "Slave!" as she cleaned
off the sidewalk in front of the store.
Almost immediately the owner, a 30ish man who
was clearly very upset and angry about the
whole thing, rushed over to us. I explained
to the woman that I don't think that attacking
those in power is fascistic. I compared it to
criticism of my Negativland "Christianity is
Stupid" t-shirt which I don't think is at all
the same as, say, "Judaism is Stupid," because
Christianity is the dominant religion of our

culture. The owner jumped in, saying I should
simply argue that I have the right to wear
whatever I want to.

Then he went into this bizarre speech about
there being two types of people in the world,
some human, some "evolutionarily less than
human." He said sex offenders and these women
were in the latter group, because they haven't
developed the ability to distinguish symbols
from reality, pictures of sex from sex.

I was shocked by his fucked up
classifications, but said 'all they're doing
is writing symbols on the sidewalk in chalk,
raising people's awareness, which isn't
illegal.' He said it was in Northampton (not
true), and went off about their 'vandalism'.
He had in fact grabbed a piece of chalk out of
the hands of one of the protesters, so angered
was he about their action (I had overheard
earlier).

It was very tense, trying to have a discussion
in this atmosphere of anger. Maude from Texas
said that if she had a store she wouldn't
choose to sell those videos. The owner said,
"Why not?" She said she felt they were
exploitive of women and why should she carry
them? He said freedom required all kinds of
symbols being available. He was still acting
very hostile, and it was time to leave. I
said 'I notice you don't sell much rap music,
and maybe that's just your market, but we all
make choices.'

The worker in fishnet stockings had gone
outside for a cigarette, and we talked to her
a few minutes as we left. We pointed out that
after all who owned all the records, all the
music and videos in the store, where do the
profits go? She was sympathetic. It struck
us that without any communication the
protesters and retail community were simply
venting anger at each other. Maude and I felt
we had accidentally become a second wave in
the action.

It was interesting to us how many men become
very "first amendment uber alles", when women
and minorities recognize the first amendment
hasn't ever meant that much for them to begin
with. Men defend 'the idea'. The question
is, what's the reality? Is protest itself
censorship? Is ownership?

PROTEST-CONT.

An Anti-Pornography Perspective,
by Jennifer Johnson

(Note: the opinions presented here are not necessarily those of Rock Against Sexism or its members.)

Several weeks ago I went out to Northampton for a demonstration protesting pornography and patriarchal violence against women and children. There were several skits (which I missed) and then women took the microphone to recount their personal experiences of rape and violence, and to name the perpetrators of this violence. I shared a personal experience of having been assaulted in a Boston nightclub several nights before.

Afterwards we marched through the streets of Northampton for a "Tour of Patriarchy" which consisted of making stops at various stores and institutions and confronting them with their role in creating and maintaining the patriarchal system. Perpetrators included Town Hall, the Church, the Courthouse and stores that carry pornography. One such store was Main Street Records, which sells pornographic videos, among other things.

One woman voiced her condemnation of the store (through a bullhorn) while others wrote stuff like "Woman hating propaganda sold here" on the sidewalk in front of it with chalk. The manager immediately stormed out in a frenzy and an unbelievable confrontation took place.

While the police were taking our pictures in order to prosecute us later for "disturbing the peace" a woman who works at the store came out and yelled "fascists" at us. Apparently someone in our group had called her a "slave", which could have prompted her response. I'm more inclined to think that she thought us fascist because she interpreted our behavior as being "pro-censorship". This is what I really have a problem with.

First of all, women who want to "censor" pornography because it depicts us as bitches, cunts, whores who love to be beaten, raped and depraved cannot really be considered fascists by anyone who has an ounce of social consciousness. If blacks were protesting the Klan, would they be considered fascists? Pornographers do not have a right to get rich off our pain. I believe pornography is an

infringement of women's civil rights.

But this is all besides the point. Why is it that every time that feminists try to draw attention to sexist or misogynist propaganda the 1st Amendment absolutists come out of the woodwork? Just because someone is anti-pornography doesn't mean they are pro-censorship. When the Klan comes to cities and towns to recruit and there are protest rallies are the protesters seen as "fascists" or "censors" or are they merely people who are responding in a healthy manner to something they see as evil and repugnant? Did it ever occur to these first amendment people that when women condemn pornography they are trying to raise consciousness, just like people who are protesting the Klan? Furthermore we are trying to utilize our right to express ourselves.

Pornographers and other misogynists like Andrew Dice Clay and 2 Live Crew are declaring war against women and other traditionally oppressed groups such as blacks, Jews and gays. Should we just sit back and say nothing while these scumbags get rich off us?

We should be doing everything possible to insure that stores in our area are more responsible about what they sell and to use better judgement about the merchandise that they choose to carry.

If anything, it's the free speech freaks that are guilty of censorship because they are constantly trying to silence feminists. It seems that women have a lot more trouble speaking their minds without serious consequences than any other group. Isn't it enough that we are silenced every day by our fear? Most of us can't even walk down a street without being verbally raped and every time a woman stands up to the man in the street she is risking an even greater danger. So how do we respond?

We don't. We ignore them. We shut up because we're afraid to do anything else. That is how they want us to be and when we are not the reactions are violent at every level (social, political, economic and personal).

We are also silenced because we don't now and probably will never have access to the mass media, as the pornographers do. The only way we can expose pornography is to take actions in the streets as we did in Northampton. Otherwise misogynist pornographers will continue to dictate social norms.

So let it be known that we will not shut up. You can call us censors, fascists or whatever you want. If you don't let us speak then you are truly the censors. If we hate pornography, we should be able to say so! If we think it should be censored, we should be able to say so, too.

If you really believe in free speech then let us write and say whatever we want on the sidewalk in front of Main St. Records.

by Naomi E. Rubin



The old regime: America's youth



Count the drinks



What is and isn't profitable to define as a drug right now makes all the difference. You know that Hard Rock Cafe button that says, "No drugs or nuclear weapons inside"? Where do they get off being so sanctimonious? They're a bar serving gallons and gallons of drugs every day.



The future of America. Wow!



Ha ha! And I'm only 16!

A "PASSIONATE" DJ TALKS ABOUT HER MUSIC

"I started out by just loving music. I used to make tapes for my friends when I was a teenager. I really liked to put songs together that sounded good together." Christina, DJ at the Cambridge, Mass. women's club, Indigo, talked about starting out as a DJ. "I decided to go to broadcasting school, but I really didn't want to go into radio. Too competitive. Who wants to play someone else's playlist? I really didn't want to start at a country & western station, which is where you start. I wanted to start doing what I wanted to do."

Christina became an overnight success in just a couple of years. She played several of Boston's quazi underground rooms -- Lizard Lounge, Bat Cave, Andy Warhol Memorial Ballroom -- before John McGuire asked her to help with his alternative music night at Sporters, a



downtown Boston gay club. Now she's playing Thursday and Saturday nights at Indigo, Friday nights at Man Ray/Campus in Cambridge, and Wednesday nights around the corner at Gertrude's in addition to the continuing Sunday nights at Sporters. This past summer, she spent a month at the Pied Piper, a landmark women's club on Cape Cod.

And her material is by no means main stream. "I'm playing urban/hiphop/house with a smigin of funk and some cross-overs," she explained. There's a mission to her mixing. "I love the music so much and I want to give people good music. People should hear more than they can hear on the



Queen Latifah and the Wee Papa Girl Rappers are two bright spots in an otherwise fairly dismal "urban Contemporary" genre.

radio." But is this political? "That's why I play alternative music, because it's mostly about politics."

Content, political or social, plays an important part in her selections. All else being equal, the label "Explicit Lyrics" will generally help her choose what not to play. "Most of the time that means some male rapper describing what we want to do to women. Record companies are really to blame for this. They could just say 'no', but they don't." Unfortunately, she added, there are only a handful of record companies who share virtual monopoly power. Outrageous lyrics and the controversy they generate can add a few points to the market share, so signing and producing trash becomes an irresistible temptation. There are few labels that feature high-quality, socially positive material, like IRS might have a few years back.

DJs and their patrons can fight back, though. Christina explained that the record companies distribute promotional copies to the record pools, and the DJs in the pools are asked to make their selections and comments. Christina believes that about 50% of the DJs she knows make selections based in some measure on content. Club patrons should make their opinions known to the DJs or simply refuse to dance to objectionable material when it's played in the clubs. The message will get through to the record companies.

The so-called "urban contemporary" scene isn't totally trash. Queen Latifah, MC Lyte, and the Wee Papa Girl Rappers have added some strong, intent female voices to the genre. A few male rappers, such as KRS-One, have broken with the misogynist, queer-bashing rap mainstream. Others are on the rise.

Just before our interview, I saw a video on Black Entertainment Television featuring Silk X Leather. "You can just TELL they're lesbians," Christina exploded when I mentioned it. The three women in the group change butch costumes constantly, and the men in the background are relegated to scenery, just like most women in the male rappers' videos. Turnabout is fair play, perhaps.

I asked Christina what her current favorite material was, and she pulled out Cocteau Twins Iceblink and Saint Etienne's cover of Only Love Can Break Your Heart. When asked what she hates to admit she likes (a standard question in RAS interviews), she replied, "the Alarm. I was part of their road crew a few years ago. I really liked their stuff then, when they were punk boys. It's everybody's dream, I guess, being on the road with a band, and maybe that's why I like them still-- just not the recent stuff..."

I asked her about the two current favorites that she mentioned. "Passionate... no, that's not me in a nutshell, but it's one word to describe what I like. I really owe a lot to Linda Lawrence, speaking of a passionate DJ. I learned a lot just by watching her spin."

-- Ken Withers

PLAY RECORDS ON BOTH SIDES — WITHOUT TURNING THEM OVER

WITH A

MAGIC BRAIN

RCA Victor

PUSH A BUTTON . . . THERE'S YOUR RECORD PROGRAM

TWO HOURS OF CONTINUOUS UNDISTURBED ENJOYMENT



FLAGS!

There's something about when I'm up on my roof
that gives me the urge to burn.

It's not the scorching hot sun on a summer day
cause it happens at night when the sun's not in sight.
And it happens in the winter when the numbing cold
cracks my skin to splinter.

What is it you may wonder causes this arsonist urge
to emerge?

Well it has to do with the banks I see.
Fine institutions, but don't get me wrong
I wouldn't want to be committed to one.

Let me clarify that, it's not just the banks
but more what's on them.

That red, white, and blue symbol of freedom
and justice for all.
You know one nation deceiveable and divided by God.

It kills me that I mostly see them on
Post Offices, Prisons, and those damn banks.

Sure you see them scattered throughout your more
upper middle class suburban homes but I can't help
think it's because they have nicer banks in their
communities.

You don't see as many in the inner cities,
which makes me wonder where the outer cities are.

Did you ever try to find an A.T.M. in Roxbury,
let alone try to get a loan?
It's not an easy feat.
I think it's probably because they don't have enough flags there.

But poor people are so unpatriotic.

My suggestion is maybe we shouldn't burn the flag,
maybe we should hoist one in every vacant lot,
every boarded up building sitting there waiting
for the property value to increase.
Every homeless person would be required to wear one,
every woman going into an abortion clinic should carry one,
and of course writers, artists, and musicians must work in one,
for protection.

But please let's get them off the banks,
we could start with the Savings and Loans!
Perhaps they should fly a skull and crossbones!

Much more appropriate, don't you think?

Lisa King c 1990

HEAD HUNTER

I'm watching him sit in his costly office,
wondering what he cost us.
He is saying that he doesn't want to see
my tits exposed,
because that would be obscene.
On his walls hang the severed heads
of once beautiful animals.
And my body is obscene!

I get raped for not wearing underwear,
the man goes free,
I asked for it.
My bathing suit shows too much cheek,
so I can't wear it on his beach.
He is stuffed in a suit of moral indignation,
smugly stating that he trying to save
women and children.
Probably saving them for himself
when he gets home from the office.

98 and humid and I have to be more concerned with
how tight, loose, skimpy, suggestive, alluring,
and titillating my top is,
because I can't take a chance,
and I can't take it off!
I'm supposed to keep my body covered up
until he wants to be on top.

He believes there is something wrong
with this country.
He wants to lead a crusade,
to bring this country back to where it once was,
The Dark Ages.
Don't talk about sex,
Don't look at photographs,
Don't listen to music,
Don't you dare think
about calling any of it ART.

Well I must say in all honesty,
that I think
there is something wrong with this country too,
there are just too damn many freedom fighters.
That's right they fight freedom.
I think it's time to thin out their herd.
So start packing your mental guns,
let's get those fuckers on the run.
Now is the time for action!
Please heed the call,
I would like to hang that dicks' head on my wall!

Lisa King 1990

YO! DON'T ACCEPT THE HYPE!

BY CRISTINA

"Yo, black boy...kiss my ass!". Doesn't sound so great, does it? There's a windchill factor created by the simultaneous raised eyebrows, in fact. I feel it. And yet those words are tame compared to some of the choice lyrics that many rappers have leveled at members of the opposite sex. Of course sexism in music is not rap territory, anyone who's listened to three consecutive songs in their lives knows that. It just seems to me that lately women have been fair game and that the left is being willfully and shamefully blind to that fact. As usual, the "woman problem" will be addressed later. Much later. In the meantime, babes, keep your shirts on. And, Jesus, lighten up.

The righteous bleating of critics following 2 Live Crew's indictment and the subsequent canonization of those rather obtuse and hate-mongering assholes is a case in point. I am fervently opposed to censorship; I even went on talk radio to defend those shmucks. Then I listened to some of the lyrics the Crew were spewing and hit the roof. "I'm gonna bust your pussy wide, so's we can all fit inside.." Great. Syncopated gang rape with a back beat. Or, "Yo, white bitch, ...", "big stinky pussy..." and other such niceties. When not bashing women or gays, 2 Live Crew's lyrics are an exercise in tedium. And I do mean boredumb.

So why, among the many, many, many voices raised in defense of the rap group, did only a handful point out the viciousness and dangerousness of their lyrics? In a free society it should be up to us to protest sexism, racism and homophobia as they manifest themselves in all aspects of our culture, without recourse to criminal law. So why the fuck weren't these voices raised?

Why is Ice T a cultural icon when he calls feminists "frustrated bitches who can't get laid"? Why is David Lynch considered the cinematic genius of our time (loved by the hipoisie and intellecto-trendies alike) when he seems to delight in portraying women as cock whipped, masochistic bimbos? Why are Guns n' Roses celebrated,

rewarded with music awards, championed by the ex-iconoclast David Bowie? Why is the fact that NWA's Dr. Dre punched a female rapper (the wonderfully outspoken and opinionated Tairrie B.) in the face at the Grammys ignored by the leftist groups that have made those money-hungry corporate ass-lickers their darlings?

These are hard times for women, harder than 20 years ago, when the feminist movement was young and women were not in the dread "post-feminist" stage yet. I'm afraid there's nothing to be "post" about, we're still very, very "pre", as a matter of fact.

So these rappers can get away with spouting the most reactionary, offensive bullshit but nobody dares point out that the emperor's clothes are covered with shit stains. Instead, we choose to be patronizing to young rappers, excusing their sexism, homophobia and xenophobia as a cultural manifestation that is, somehow, unassailable. "Hey, man, this is their culture." Yeah, right. There are plenty of great rap, hip-hop and pop groups that put out good music without having to take recourse in woman hating.

As for the "revolutionary potential" of much contemporary music, there is nothing revolutionary in the shameless pandering to the record industry that has built its fortune on the glorification of idiotic sexual stereotyping that groups like 2 Live Crew, Guns n' Roses, Poison, the Red Hot Chili Peppers, Beastie Boys, NWA, and countless others have developed into an art.

With our uncomplaining collusion in these acts of musical cowardice and our unwillingness to be in any way perceived as being "censors", we have somehow sanctioned incredibly irresponsible behavior.

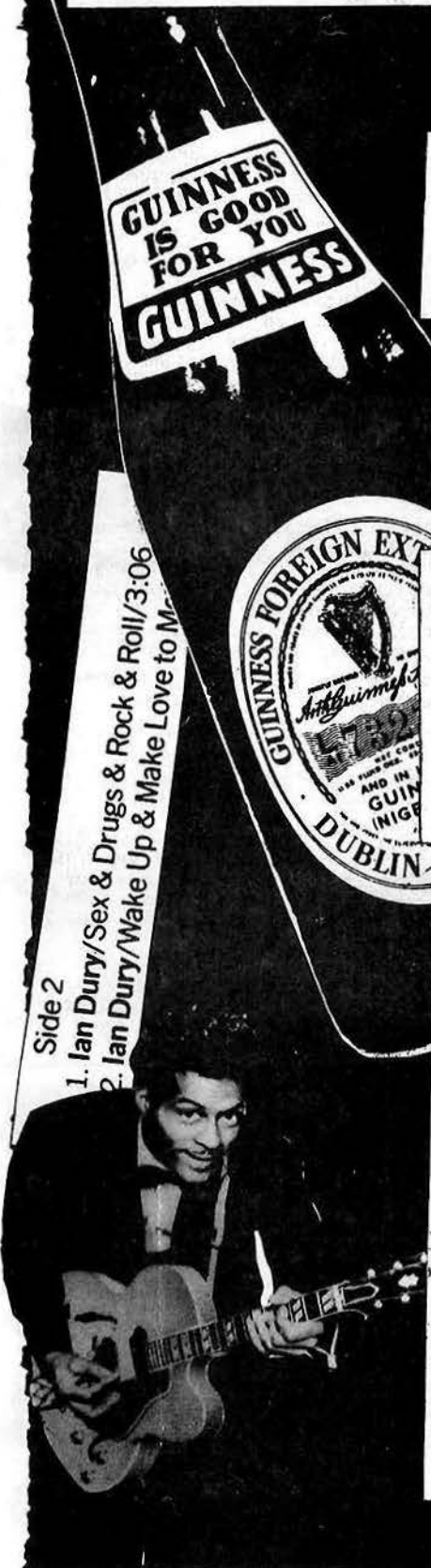
So do I sound bitchy? Good. And yeah, I'm angry that sexism is by and large considered ok by the mainstream AND alternative press and that we fucking put up with it in the name of being hip.

It's suddenly OK to like stuff that's inherently dumb and violent because, dudes, we're "Fighting the Power". Too bad that we're fighting it on the bodies of women.

I CAME WITHIN A HAIR'S BREADTH OF LOSING HIM



SEX, DRUGS, & ROCK 'N' ROLL



SEX

DRUGS

ROCK 'N' ROLL

50s

60s

Virgin/whore dichotomy.

Handjobs & dry humping.

Husbands, ONLY, are expected to cheat.

Am I a nice girl?

Virgin/hip dichotomy.

External pressure means celibacy not an option.

Am I frigid or square?

Het guys' paradise.

Dainty cocktails for ladies; shots & beers for working guys; martinis for businessmen.

Drinks at lunch to help your career.

No one abstains from cigarettes except the nice girls.

Feed your head LSD and everything else.

Psychedelics galore.

Speed kills.

Boone's Farm, the all-ages wine.

No one abstains from drugs except the Republicans.

White kids get hot listening to Black music.

R&B Queen Etta James must change "Roll" to "Dance w/ Me, Henry" but R&B Queen Little Richard is "gonna rock it up & ball tonight."

Otherwise, Pat Boone.

Politics are for pinko folkies.

The Beatles! The Stones before they sucked.

Janis Joplin. Jefferson Airplane. Hendrix. Doors. Psychedelia galore. Donovan. Dylan.

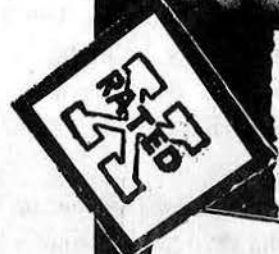
Times they are a-changin'.

Stop children, what's that sound?

THROUGH THE AGES

70s	80s	90s
<p>Anything goes, except nothing.</p> <p>Internal pressure means celibacy not an option.</p> <p>Am I homely or hung-up?</p> <p>Gay paradise.</p>	<p>The return of guilt.</p> <p>Monogamy, commitment, marriage. Biological clocks.</p> <p>"Mom was right after all."</p> <p>Am I going to test positive?</p> <p>The return of handjobs.</p> <p>Safe sex vs. fool's paradise.</p>	<p>Appears discreetly on your phone bill.</p> <p>... & then?</p>
<p>Cocaine to help you do the Hustle. Likewise poppers.</p> <p>Designer drugs.</p> <p>Vodka.</p> <p>Pot--Let's put a bandanna on the dog & get him stoned, too.</p> <p>Valium--it's therapeutic.</p>	<p>Cocaine to help you hustle your career.</p> <p>White wine. Imported beer.</p> <p>Crack kills.</p> <p>"Mom was right after all."</p> <p>Smokers of anything considered criminals.</p> <p>Runner's high.</p>	<p>Sugar, meat, salt.</p> <p>... & then?</p>
<p>Village People. Donna Summer. "Push Push in the Bush." Birth of Oldies.</p> <p>Popular songs celebrate either one-night stands or CB radio. 8-track tapes.</p> <p>\$uper\$tar rock leaves punk to D.I.Y.</p> <p>SexPistols, DKs, Patti Smith.</p>	<p>Disco sucks. Metal rules. Arena rock bloats. Punk's burned out. New Wave modulates & sells. Classic hits, especially on CD or coopted into commercials. Video produces bands to be seen and not heard. Politics are back via pinko folkies--pardon me, "new acoustic artists".</p> <p>Birth of rap.</p>	<p>R.A.S.'s upcoming tape compilation</p> <p>... & then?</p>

by Naomi E. Rubin



Side 1
1. Patti Smith/Because the Night/3:22
2. Patti Smith/Privilege (Set Me Free)/3:27



WHAT GOES ON BEHIND R.A.S. Protests Sex Discrimination

There was no question that the 1270, Boston's mixed female/male/gay/bisexual nightclub, was on the skids in 1989. There may have been questions about why, but nobody expected the place to last forever. It was open for 18 years in a town where clubs have a normal half-life of 18 months.

Rock Against Sexism held monthly tea-dances at the 1270 for God-knows how-long; before my time in any event. And we had an idea that wouldn't last forever, either. There were already rumblings that tea-dance had become a predictable grind and that we should be looking for a change.

What upset people was not so much the 1270's inevitable death but the way the owners killed the place off. On New Year's Eve the employees were greeted with a notice that this would be their last night. Bye bye kids. The mixed club "experiment," as new manager Jim "Boom" Boynton termed it, was over. Selected ex-employees would be able to reapply for jobs in a new club on the same site, scheduled to open in three months.

The sub-text to Boom's message was apparent. The owners had no interest in supporting a mixed club, regardless of the club's long history and the profit potential that comes with being located in the middle of North America's largest college town.

The signals had been there for a while. The club had been starved of advertising. Little investment was made in image-building, and it had the dubious distinction of not hosting any of the usual publicity-and-good-will generating events in at least five years, except for sports teams; not even an AIDS benefit. According to a former manager, the door staff had been given instructions to make women uncomfortable (high heels were strictly forbidden) and to card blacks twice. A conscious path of self-destruction was established.

THINGS THEY DON'T TEACH IN B-SCHOOL

This may seem odd. Businessmen (I use the sexist form of the noun on purpose, in this case) are usually credited with a great deal of common sense. After more than a decade of the Reagan Revolution and Thatcherism, we should all be convinced that "the market," meaning the collective decisions of business people, will always be grounded in the reality of public demand, for that's where profit lies.

However, business people bring all their prejudices and subjective desires to their enterprises. Sometimes this is good, as when Ben & Jerry's sells Rain Forest Crunch Ice Cream or donates advertising space to anti-nuclear messages, even though that may alienate part of the market. So we should not be surprised when pathologically sexist businessmen adopt strategies that seemed to be calculated to alienate part of their market. Some business decisions can be based on personal motives that overshadow greed.

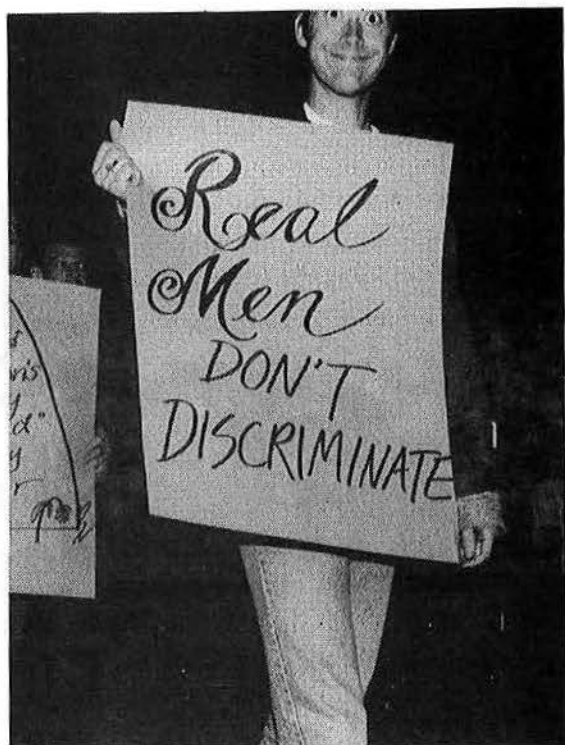


THE BARS

at "Maximum Security"

by Ken Withers

Photos by Naomi E. Rubin



The other entertainment-oriented businesses near the 1270 demonstrate this behavior in milder ways. Several of the so-called "alternative" music clubs have regular nights designed to appeal to various minorities: black, Hispanics, women, gays. These nights are always weekday nights, effectively barring people who work regular hours. In spite of this, the clubs are jammed. In the cash register on a Tuesday night is proof that these minorities may actually be the majority of the club's clientele. But the off-night ghettos persist. Sunday may be women's night, Wednesday may be black night ("urban contemporary"), Thursday may be gay men's night. The weekends are apparently reserved for transparent, English speaking, asexually-reproducing amoeba. From the suburbs.

A few yards from the 1270 is another example of irrational business decision-making, a club with a well-established clientele of men who wear leather and pretend to ride motorcycles. Just as the 1270 was closing its doors, this club was doubling its

space. It added a DJ booth, a new sound system, and a couple of thousand square feet of space. The new space is post-industrial, well-designed, and flexible, with movable 55-gallon black oil drums as seating and drink tables ("Lego for leathermen," as one community activist described them). The club applied for, and received, a full entertainment license. The music ranges from middle-of-the-road to alternative dance, and although not up to the pristine standards of most RAS members (a tough mob to please), much better than most clubs.

So what's the problem? Well, if anyone ventures out into the thousand square feet in front of the DJ booth while dance music is playing, they are threatened with ejection. No dancing is allowed. That's right. There's the sound system, there's the DJ, there's the music, and there's the space, but management believes that the leathermen (a minority of the customers these days) would be offended by anyone who wasn't posing. According to the rumor mill, which is always the best source of information, the manager's boyfriend wanted to be a DJ instead of a bar-back, so the booth was built for him. It's a shame; he's a perfectly good DJ who probably doesn't need to be condescended to this way, but that was the "rational business decision" that was made.*

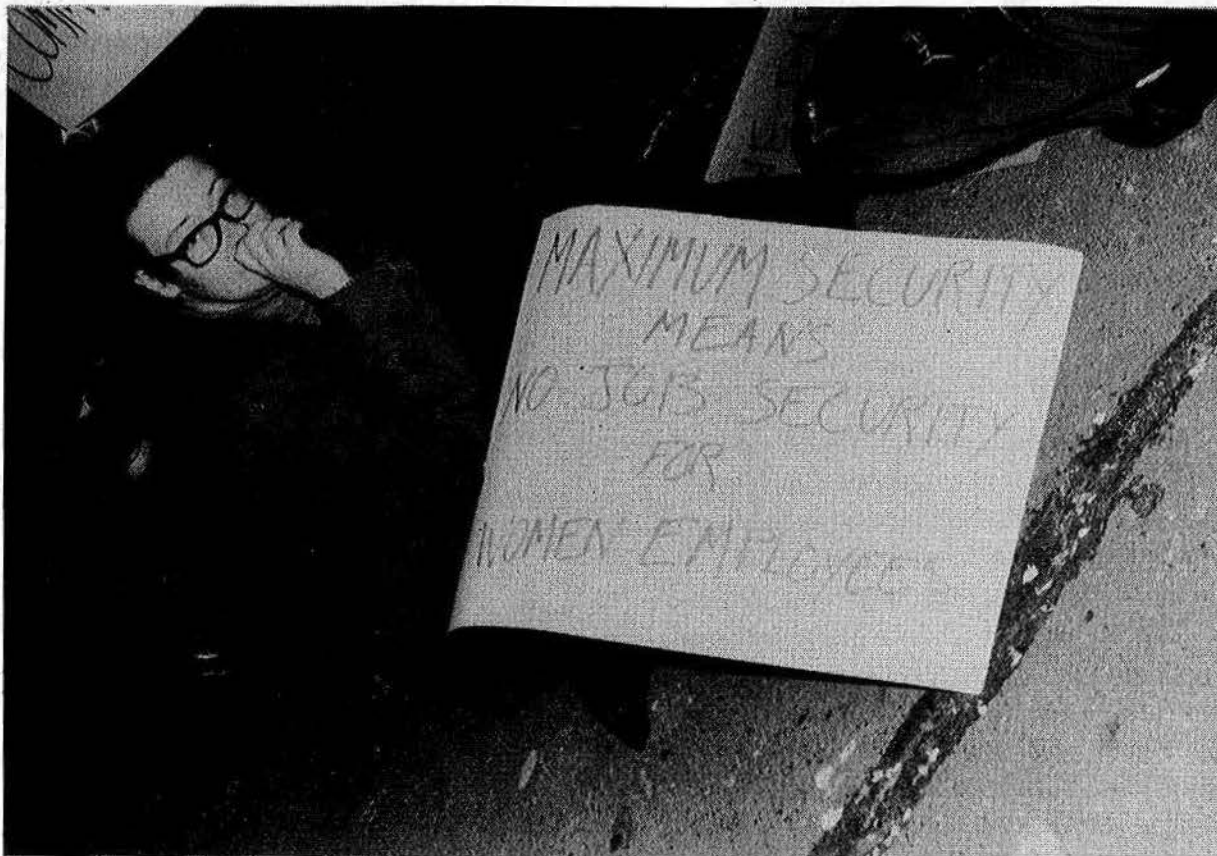


* Footnote: No sour grapes here. True, I submitted a demo tape to them after the 1270 closed, and true, that tape was rejected for being "too alternative." I considered submitting a more mainstream tape, but when I saw patrons threatened for dancing, I asked myself what the point would be. DJs tend to gauge their performance by the number of people on the dance floor. I would have to gauge mine by the number of people kicked out of the club.

1270 (continued)

So the decision was made to close the 1270 to its paying customers, reorganize the management, and reopen as "Maximum Security." Modeled after a short-lived Montreal club, it would have a prison motif and an all-male staff (to the extent permitted by law) to attract an all-male clientel (to the extent permitted by law).

A prison motif. I think it was Harvey Fierstein who once said that if they wanted to herd us all into concentration camps, all they would need to do is install a really good sound system. Here it is, a lock-up for fashion victims.



Most of the old 1270 staff was never called up for the new club, although top management stayed virtually the same. None of the female former staff were contacted, and according to one, the men were told to use their three months of unemployment time to work out at a gym. Job applicants for the new club were videotaped during their interviews, apparently because being photogenic was considered a job requirement. Most were asked how well they played softball, since one of the marketing strategies was to have a championship "amateur" softball team,

even if it meant buying one. It was also rumored that if the new club failed, they would reopen again with a "sports bar" motif.

POLITICS IN COMMAND

It was almost six months before the new club opened. The changes in management and the installation of pool tables and pinball machines meant applications for license changes and hearings before the Boston licensing board. Former staff used this opportunity to charge sex discrimination, and a meeting was held in Boston City Hall, hosted by Boston's openly gay city councillor, David Scondras.

Scondras promised that the new club would not reopen unless the women ex-employees were offered their old jobs back and the club made affirmative statements of non-discrimination in all their advertising. He acknowledged, however, that the owners were close friends and campaign contributors. This, he said, would work to our advantage, as they would listen to him.

Apparently he listened to them instead, for whatever Scondras did or said, nothing happened.

Worse, when the licensing board hearing was scheduled, Scondras's office did not inform the former employees. The official line was that they all should have known that the board meets at certain times (well, excuse me...). Like all politicians. Boston's openly gay city councillor found a middle-of-the-road position and sat in it to block traffic.

IS THERE A MORAL TO THIS STORY?

On opening night, the ex-employees, RAS, BICEP (Bisexual Coalition Engaged in Politics), and ACT-UP picketed. The effect had already been felt. One female former employee, from many years before, was found and rehired. The doormen (again, the sexist form of the term is used on purpose) were told to say "this is a men's bar, but we can't discriminate," whatever that is supposed to mean. We were damned with faint tolerance.

The picket line itself did some good. At least members of the opening night crowd were given an informational leaflet, and most stopped to think about the issues and talk to the demonstrators. Half or more refused to go in. Few had ever seen serious discussions about sexual politics outside a Boston nightclub before.

A small number charged through the line, commenting loudly that sexual discrimination was why they wanted to go to this club. We could simply

write them off as fanatics, but their presence raised a broader question: what were we trying to accomplish, and had we defeated ourselves in the process?

Maximum Security never once advertised itself as a male-only club. It never had to. The repeated denials in the face of ex-employee and RAS accusations were calculated to have a "wink wink, nod nod" quality. RAS may have inadvertently done Maximum Security's dirty work for them by announcing that the club intended to discriminate.

The reports are mixed. No follow-up actions have occurred and the club is open nightly. Some say it was dead on arrival, and will go the way of its trendy namesake. It certainly has not become a premiere night spot.

In the meantime RAS has positively benefited from being kicked out of our space. Four or five other Boston clubs have offered to host tea-dance or other RAS events. The first event after the 1270 closed, International Women's Day at the Middle East, drew a standing-room-only crowd. Whether regular tea-dances will reappear on the RAS calendar is still being debated. RAS seems to do better with special events at various locations. Adversity has exposed strengths, and there are lessons to be drawn... if we can only figure out what they are...



RAS PACKS 'EM IN AT THE MIDDLE EAST; BOMBS IN PROVINCETOWN...

IN THE POST-TEA-DANCE WORLD, WE WIN A FEW AND LOSE A FEW. BUT WE ALWAYS HAVE FUN.



INTERNATIONAL WOMENS DAY
THURSDAY MARCH 8

ROCK AGAINST SEXISM PRESENTS
AN ALL-WOMAN NIGHT OF PERFORMANCE, MUSIC AND READINGS
WITH FERTILE VIRGIN • NO ZIONISM (or other Jews),
DEBBIE WADSWORTH and MARY ANN
PERKINS (of the Rock Group) •
KAREN KEE (P.O. Box 1000, Seattle, WA)

MIDDLE EAST
CAFE
472 MASS. AVE. / CAMB.
(AT CENTRAL ST. ⑦)

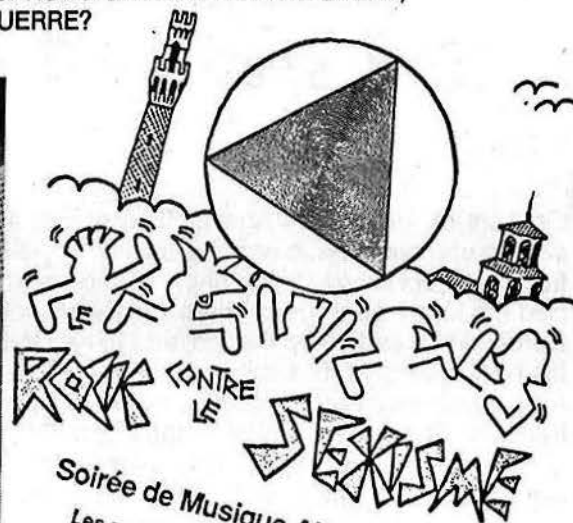
And a special INTERNATIONAL
WOMENS DAY JAM BAND
DOORS OPEN at 7:45 PM
\$6 admission



ELSEWHERE IN THIS 'ZINE YOU CAN READ ABOUT THE FATE OF THE REGULAR MONTHLY TEA-DANCES AT THE 1270. SPECIAL EVENTS TAKE THEIR PLACE, BUT OUR EXPERIENCE IS MIXED.

IN MARCH, WE SPONSORED AN INTERNATIONAL WOMEN'S DAY BASH AT THE MIDDLE EAST CAFE IN CAMBRIDGE, AND WE HAD A STANDING-ROOM ONLY CROWD OF 250 OR MORE. THE NIGHT FEATURED LOCAL WOMENS' BANDS, SINGERS, POETRY READINGS, AND AN R.A.S. JAM BAND FORMED JUST FOR THE OCCASION. VIVA LA I.W.D!

THE EVENT IN PROVINCETOWN WAS A DIFFERENT STORY. ALTHOUGH WE RAISED \$250.00 FOR THE CAPE COD RAPE CRISIS CENTER, THERE WERE NEVER MORE THAN 35 PEOPLE IN THE ROOM AT ONE TIME. TWO PROVINCETOWN SUMMER WORKERS, IN CHARGE OF POSTERS AND LEAFLETS, WENT HOME TO QUEBEC BEFORE THE EVENT TO GET SOME RECORDS. THEY WERE DENIED REENTRY INTO THE STATES BY CANADIAN BORDER GUARDS CRACKING DOWN ON SUMMER WORKERS WHO DIDN'T HAVE THEIR PAPERS IN ORDER. THEY COULDN'T GET SPRUNG UNTIL AFTER THE EVENT, SO WE COULD DO ONLY LAST MINUTE PUBLICITY. C'EST LA GUERRE?



Soirée de Musique Alternative

Les profits bénéficieront les numéros d'urgences et les centres de conseils du viol pour le Massachusetts.

Mercredi 30 août

18h — 1h

Jo-Ell's Place 291 Commercial St.
Provincetown

Prix d'entrée: \$3 avant 22h, \$5 à partir de 22h

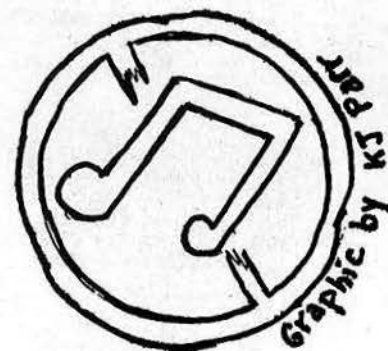


Kids Rock Out

...and speak out against censorship

On April 13, 1990, Rock Against Sexism held a seminar on sexism and censorship with a group of 12-year-old students from a school in New Hampshire, who came to Boston on a field trip for that purpose. Thanks to their teacher Judy Bornstein for setting up the trip, and to Ken Withers for donating his boss's empty office suite.

After discussions with 4 members of R.A.S. (Tess, Cristina, Ken, and Stuart), a role play on the Public Enemy censorship issue, and some pizza, the class went to a park near the Boston Aquarium for a graffiti action, writing in chalk on the sidewalk.

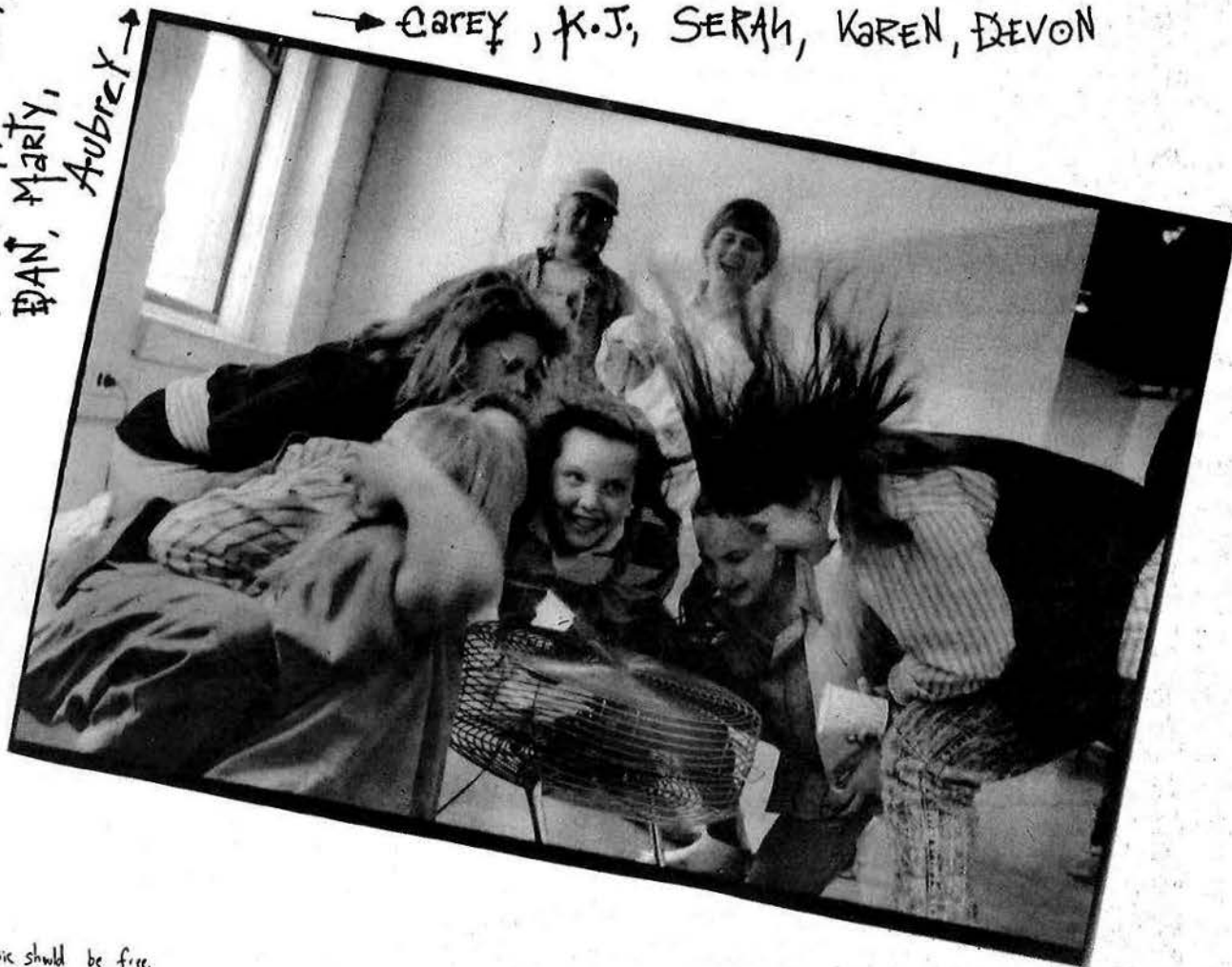


PHOTOS BY STUART WAMSLEY

Thanks to: Adam, Leslie,
DAN, Mary,

Aubrey

→ Carey, K.J., SERAH, KAREN, DEVON



Music should be free,
for you and me.



WHAT SHOULD WE
DO
ABOUT CENSORSHIP

For I'll take a stand,
to stop music from being banned,
It should be legal!

NOT ILLEGAL

It's our right,
our choice;
It's our fight,
but their voice.
Since we know Right from Wrong!

許永 詠

My name is K.J. Parr. I wrote and drew this, because I feel that music in a way to express feelings. It seems that the government is controlling, or starting to contro our own lives more and more. Even though we elect our government, it does not mean they do what we want them to do. I feel strongly about censorship as well. I believe it is wrong! Hiding bad away from good in not right. If the good don't know about the bad, the good may do something bad and not know it!

Therefore I wrote and drew
this message...

Dear reader,

My name is Leslie and I'm in sixth grade. My class went to visit some members of RAS because we are studying about censoring in class. The picture I drew says a little about RAS and some issues they discuss and do things about.

I enjoyed the time I spent with part of RAS and I enjoyed the things we did there with them, like leagle graffiti on the side walks, that was really fun!

We also played a game that had to do with censorship, we had four groups, a rap group, The rap group's record company, A record store that sells the rap group's music, and a group of parents. It was a fun game, we dealt with issues that these four groups deal with about censorship. I had a really fun time!

Sincerely,

Leslie H. Seidman

MUSIC
FOR
ALL!



44Y
Censor?



Dear Stuart Tess christino
Ken

THANK For the great
time. I had a fun

time doing the

grafitti

bound out

graffiti is a

Way-of-expression

Safer sex and drug use guidelines

GCN offers these guidelines for all of us who are making decisions about sex and drug use in the midst of the AIDS epidemic. HIV is a virus widely thought to be a cause of AIDS. The highest concentrations of HIV are found in blood and semen. So it's important to avoid any way in which HIV-infected blood or semen can get from one person's body into another person's bloodstream.

- **Fucking (anal and vaginal)** without a condom and sharing needles account for almost all the documented cases of HIV transmission.
- Oral sex without a condom or dental dam accounts for a very few documented cases of HIV transmission.
- Other ways of transmitting HIV that have not been documented but which could be theoretically risky include: fisting, finger fucking, rimming, deep kissing, sharing uncleaned dildos. The theory here is that any way HIV-infected bodily fluids get from one person into another involves risk. For example, HIV could be transmitted if a person with a cut on their hand fistfucked their partner and caused bleeding in their rectum or vagina.

How to Play Safer

Only you can decide what risks you are willing to take. Some people use safer sex practices with all their partners. Other people make decisions about the risks they are willing to take based on their own and their partners' sexual and drug use history and/or HIV status. People also make decisions based on how comfortable they feel negotiating safer sex in any particular situation. If you and your partner have not talked about past practices and/or HIV status, don't make assumptions. (For example, many lesbians have had unprotected intercourse with a man in the last ten years.)

- **Use a condom when fucking.** On the condoms, use water-based lubricants like KY. Oil-based lubricants like Crisco, Vaseline, and baby oil may make condoms break.
- **Use a condom when sucking dick** if your partner is going to come in your mouth. If HIV-infected cum or pre-cum gets in your mouth, it may get in your bloodstream through cuts in your gums or sores in your mouth.
- **Use dental dams (latex squares)** when going down on a woman if she is having her period or has a vaginal infection. Menstrual blood and secretions from vaginal infections have more HIV than healthy vaginal secretions or urine. No information has been gathered about the concentration of HIV in "female ejaculate."
- **Use latex gloves for fisting or finger-fucking** if you have any sores or cuts on your hands.
- **Keep semen and blood** (including menstrual blood and blood drawn from piercing, cutting or shaving) out of your vagina, anus, mouth, or breaks in your skin.
- **If you share dildos, vibrators or other sex toys,** use a new condom each time, or clean toys with hydrogen peroxide or soap and water.
- **Alternative insemination** may put you at risk. Discuss this risk with potential donors or sperm banks.
- **Massage, hugging, dirty talk, role-playing, masturbation** (solo, with a partner, in a group) and other activities that don't let blood or semen into your bloodstream are safe.
- **Alcohol, poppers or other drugs** may lower your ability to make good decisions. Many people have reported that they have been unable to maintain safer sex practices after getting high.
- **Good nutrition, lots of rest, exercise and nonabuse of alcohol and other drugs** may help you fight all illnesses, including AIDS.

Intravenous Drug Use

- **Don't share works** (needles, syringes, droppers, spoons, cottons or cookers)!
- **If you must share or re-use works,** clean them before and after each injection as follows: dip needle and works into bleach, draw up and release three times, dip needle and works into fresh water, draw up and release three times. In an emergency, rubbing alcohol or vodka can be used instead of bleach. Or you can boil works that aren't plastic in water for at least 15 minutes. (Use a fresh solution each time you clean your works.)

Resource phone numbers

National AIDS Hotline: 1 (800) 342-7514
 AIDS Action Committee (AAC) Boston: 1 (800) 235-2331
 Latino AIDS Hotline (bilingual), Boston: (617) 262-7248
 AIDS Action Committee (AAC) IV Drug Use Taskforce, Boston: (617) 437-4200
 Gay Men's Health Crisis (GMHC), New York: (212) 807-6655
 National Minority AIDS Council (NMAC), Washington, D.C.: (202) 544-1076
 Women's AIDS Network, San Francisco: (415) 864-4376

ACTION=LIFE

SILENCE=DEATH

**Sex in the 90s.
Keep it up.**

**'Destroy your safe and happy lives
Before it is too late.
The battles we fought were long and hard
Just not to be consumed by rock'n'roll.'
-- The Mekons**

NEW!
Rock Against Sexism
(617) 437-9593
that's
(617) I DRYLY F***
 (ok, so it's not that memorable)
For information on R.A.S. meetings, actions,
and notable concerts
 (not a hot sex line, or a dating service, please!)



WHERE ARE THE PUNK DYKES

Pam and Mary Ann got together one hot summer night with a tape of all women rock playing, a few beers and a tape recorder. Initially we had the idea of doing a thought piece on "Where are the punk rock dykes?" What we ended up with is a collection of questions, thoughts and musings on women and rock, womyns music and being an outsider in the lesbian cultural scene. No conclusions were reached but it was great to raise more questions. What follows is an edited (yes it did go on forever) portion of that talk. Feedback, questions, insights, etc. highly encouraged.



PAM: I was brought up on rock and roll and I've always been really attracted to the rhythm and power of the music. When I started to come out I was interested in finding women's culture so I went through a brief period of checking out women's music and was listening to it. But, I couldn't deny my true desires which were for ROCK and ROLL!! It seems apparent that lots of lesbians were brought up on rock and roll and I wonder what happened. I know they want that sense of women's community and women's lyrics and that sort of thing. But they seem to go whole hog for that folk stuff --which is their opinion and fine-- but part of being a dyke for me is that power which is very independent...

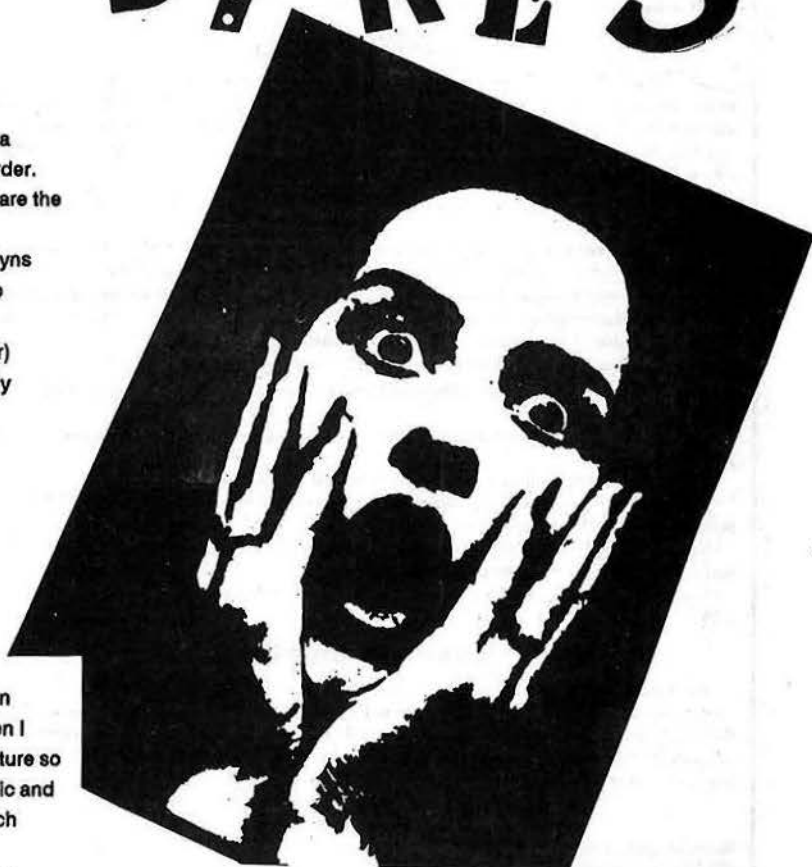
MARY ANN: and loud and noisy and unladylike.

P: Exactly! Where is that dyke culture? So much of it (dyke culture) seems to be its own conformity, even...

MA: Even what's considered the Rock and Roll end of women's music is really...

P: Pabulum.

MA: Right! That's the word. So what happened? Is it more of a feminist thing than a lesbian thing?



P: There's that whole thing where rock and roll is male music, male identified and I think a lot of women give up on it, reject it because they perceive it as being male-identified and too angry or something. I wonder where that comes from, it could simply be an aesthetic thing but I just wonder if people are compromising themselves, I mean where are all the dyke rock and roll musicians?

MA: Well, what was the name of that band with the Millington Sisters in it?

P: Fanny.

MA: Fanny, they were one of the first women's music things I heard. Granted, it was sort of "pabulum", sorta 70's, but it was still more kick ass (then much of the women's music scene) and that dissipated.

P: Yeah, I mean I never go to these women's music festivals. They say there's all kinds of music, but I don't know what that means. But there's not like Babes in Toyland, there's not that real hard stuff, where is that? It's true that rock and roll is a real male bastion. You know, we both go the clubs and you have to fight for your place to stand because some asshole is always in your fucking way, but I just wish there were more women rock and rollers, more lesbian rock and rollers, both in the audience and on the stage.

MA: Sometimes it feels like the culture is squashing itself I was talking to the woman who runs that women's bar in Cambridge, she comes from a background of singing and playing guitar in punk bands in the early 80's, she said she'd love to book real rock, punk, whatever at the bar but it wouldn't sell, no one would come, and this is from a woman who comes from that background herself, political hardcore. So is it that a lot of lesbians, if they're thinking of a music career, they're not going to it cause they know there's no audience for it? or they think there's no audience for it? If they're not entrenched in the straight music scene the way we are, if they totally turn themselves off to that it's sort of like if I play that I'll have to go back to the straight scene.

P: Maybe it's just that as soon as you become a lesbian you love folk music!



MA: But that's obviously not the case, all the women who go to RAS events are into hard, fast music and it's hard, fast music by women especially or by men that at least know their place (ha ha). So there's definitely a core of women.

P: Sometimes I feel like RAS has limited interest, our audience is small, and why can't we make it bigger? Is there a fault with our events or our outreach?

MA: Part of it is the outreach, we just don't reach kids that much. I think that's a major problem with that. I mean once we started distributing the 'zine we got a lot of response and you look at the Homocore movement, that's just really growing, more and more 'zines and all kinds of shit coming out around that, so I think it's changing. Also accessibility, I mean a lot of this stuff you just really have to hunt for.

P: That's very true.

MA: People take what they're fed a lot, gay culture is disco and house, and women's culture at the bar is disco and Motown and outside the bar it's...

P: Olivia Records.

MA: Olivia Records.

P: I guess that rock and roll is such fucking angry music and I feel that dykes should be angry with this culture and expressing that part of our persona and not just this "oh I loved her, she was wearing lavender and crystals" I mean that's part of some peoples lives too and to each their own which everyone could say after they read this article, I mean this might not even become an article when we listen to this tape, we might say people like what they like and who cares. I just wonder about people stifling their anger.

MA: Well, just about women in general and anger, that's part of the problem, I think you can look at all the reasons why women haven't been part of rock and roll and that sort of feeds into why a lot of dykes aren't into it, so that's one part of it, but then there's the anger thing and the loudness thing and most art and business in this culture is dominated by men. It was expensive and still can be expensive and it's technological which a lot of women still feel "I can't fool with those amps" Which, once they do it they realize it's simple and so all those reasons plus the traditional role of a chick singer, just the whole history of women in the music industry sort of sets that up but then there's something beyond that too as you said you'd sort of hope that dykes would be in the forefront of breaking stereotypes.

P: A lot of stuff we listen to is on small labels, singles only labels and you take something like Olivia Records which has grown to sponsor women's cruises. I just wonder if the audience has conformed to what's out there. Have they conformed to the culture that's presented to them? "This is what lesbians listen to. We listen to Theresa Trull and Cris Williamson." If someone was out there as a lesbian presenting stuff that sounded like this (reference to the kick ass tape we were listening to) would there

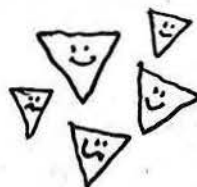
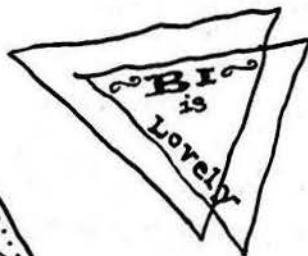
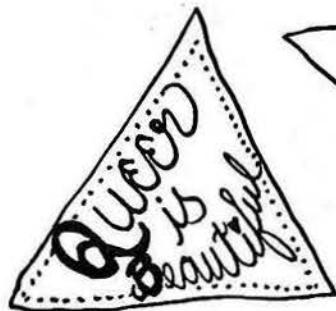
QUEER NATION: Ladies First?

- a personal
tirade by
Tess DeCosta

THE FIRST TIME I EVER HEARD OF QUEER NATION WAS AT GAY PRIDE NY. A MASSIVE CROWD CHANTING "WE'RE HERE, WE'RE QUEER, WE'RE FABULOUS, GET USED TO IT!" WAS HARD TO IGNORE. THEIR SENSE OF HUMOR + ANGRY WIT WAS A WELCOME CHANGE FROM THE SOMBER PICKETS AROUND THEM. I FELL IN STEP + CHANTED ALONG. AND WHEN I HEARD THAT THERE WAS A QUEER NATION FACTION STARTING IN BOSTON, I WANTED TO BE THE FIRST IN LINE.

UNFORTUNATELY, IT SEEMS THAT QUEER NATION BOSTON WOULD LIKE WOMEN AT THE END OF THE LINE, THANK YOU. AT THE MONDAY NITE MEETING, WOMEN WERE IN THE MINORITY; THIS WASN'T SURPRISING. WHAT WAS SURPRISING WAS HOW ONE OPPRESSED GROUP, HOMOSEXUAL MEN, COULD TREAT ANOTHER OPPRESSED GROUP, HOMOSEXUAL + BISEXUAL WOMEN, SO MUCH LIKE NON ENTITIES. WOMEN WERE NOT CALLED UPON TO SPEAK, AND ANY CRITICISMS THEY HAD WERE NOT ADDRESSED. AS HAPPENED WITH ACT UP/BOSTON, A GROUP OF WOMEN HAD TO MEET SEPERATELY TO ADDRESS THE PROBLEM.

I'VE STOPPED GOING TO THE MONDAY NITE MEETINGS; IF I WANT TO BE IGNORED BY LARGE GROUPS OF MEN, I CAN DO THAT ANYWHERE. SO PERHAPS THINGS HAVE IMPROVED IN MY ABSENCE. I HAVE SEEN MORE QUEER NATION GRAFFITI CONCERNING LESBIANS OF LATE, AND THAT'S A GOOD SIGN. BUT IT'S STILL DEEPLY DISHEARTENING TO ME THAT WOMEN, WHO HAVE BEEN BASHED + TORTURED FOR THOUSANDS OF YEARS, AND STRUGGLED TO DEAL WITH IT ALONE, ARE BEING IGNORED WHEN THEY OFFER THEIR EXPERIENCE AND ASSISTANCE. BUT THE MAIN PHILOSOPHY OF QUEER NATION, IF THEY CAN BE SAID TO HAVE ONE, IS "DO IT FOR YOURSELF". THAT SENTIMENT SHOULD BE TAKEN TO HEART, AND TO THE STREETS...



MA: And it seems like people aren't going to be intimidated out of the culture they want either. It seems that a lot of this is the payoff to the late 70's early 80's, this group of people who are late teens, early twenties, it's not taken them till their late 20's early 30's to realize that anyone can play music like it took me 10 years from the time I knew anyone could play music to the time I actually did it. It seems like there's a lot of that history that's informing younger queers, the history of punk... and with the backlash and a lot more skinhead violence, a lot of younger queers are saying fuck this, I'm gonna make this culture my own. Plus they realize the irony of slamming, all these hot sweaty boy bodies rubbing up against each other, they all realize how a lot of hardcore boys don't want to have anything to do with girls and it's just another football team only it's skateboards and they're calling them on the homoerotic nature of all that shit, which I love, banging buns in the locker room...

P: But what you're talking about is a very male thing and again it's where are the women?

MA: Yeah, it still reflects the culture, not all queers are feminists, let face it, not all lesbians are feminists.

P: I know, that's so hard to accept.

MA: Even though Homocore is predominately male, it's conscious of that, it's at least conscious of that.

P: I think there's a lot more questioning going on about why is there mostly men here, which is great.

MA: We were talking, just the other day about how just among the women we know there's a lot more women playing music. Maybe it's the combination of all those factors - the place of women in the arts and popular culture and politics. Not every lesbian is angry. It depends on what role you see music playing a lot of people who play music don't play to release their anger, they play to express their love, mellow out, spread peace and joy in the world or even just plain entertain, y'know? The idea of "entertainment" is not about getting people's dander up. I can never understand why we see all these political women out there at demos where this great righteous anger is expressed but the popular culture they choose to support is.... People have said to me about dances after rallies or demos, "I want to go and be mindlessly entertained, I'm an activist 22 hours a day, the other 2 I want to dance, have a drink, I don't want loud, noisy, angry music that reflects the rest of my existence."

P: Also, I feel that there really aren't that many people presenting an alternative world view in their music.

MA: But that's never going to be a large number of people, it wouldn't be alternative then.

P: Then we'd hate it, right?

MA: Right! I don't know if you can reawaken that love of loud, raunchy music in people who have given it up. The best way to go might be to show some alternatives to younger women.

Also, I think we have this sort of "Why don't we grow up and get a life" self-imposed criticism.

P: Let's talk about that for a second...

MA: Yeah, like the Rolling Stones can keep cranking out 'til they're 83 or whatever they are...

P: What makes it ok? Is it that they're making a lot of money? I'm suddenly realizing that it's strange to be older and into Rock and Roll.

MA: Are we still going to be in Rock Against Sexism when we're 58 trying to enlist 32 year olds?

P: Let's hope so!

MA: There's still women doing it, Chrissie Hynde is still doing it, she's older than all of us, Marianne Faithfull is still doing it, she's older than God--in wisdom! Kim Gordon is no spring chicken, Patti Smith, whether you like what she's doing now or not, she's still doing it and there are others too. But maybe we have to realize that of our generation, we're a small group and be glad of that. ▲



Letters



Dear Rock Against Sexism,

Thanx for the 'zine, it's great. I'm part of the Gay Radio Collective in Ann Arbor. Every week we have a Tuesday show in a prime (6 pm) slot on WCBN 88.3 FM, and we're looking for cool people to interview as part of the show.

I've been planning a show about censorship and music, and how the lesbian, gay male and bisexual communities might go about handling homophobia, sexism and racism in music, hopefully without calling for censorship (especially since it is our viewpoints that are more likely to be censored, rather than those of our oppressors). If I understand what R.A.S. is about, then this ought to be right up the alley of you or someone you know. I'd like to get one or two people to talk about how R.A.S. approaches sexism and other oppressions as they occur in music.

Also, I'd like to get the local feminist bookstore to carry R.A.S. If I got, say 10 copies (they'd probably sell on consignment) what would it cost? Or how do you usually handle such things...?

Write soon!!!

Mark Freitas.

Two members of R.A.S. were eventually interviewed by WCBN; the resulting broadcast has not been made available to us yet.



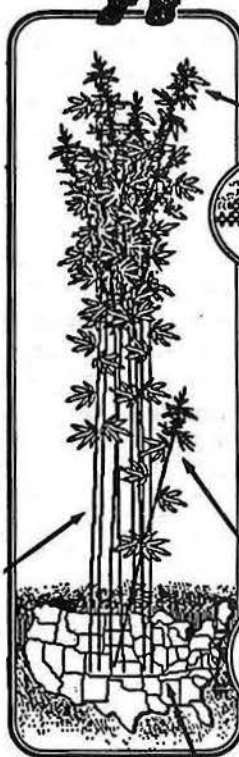
Sex, drugs and rock 'n' roll are just a few of the things that make life worth living.



DO YOUR
PATRIOTIC
DUTY

HELP FUND
OUR ILLEGAL
WARS IN
SOUTH
AMERICA

SMOKE
CRACK



FOLIAGE FOR MEDICINE, FOOD & RELAXATION.
Hemp has long-recognized medical value for easing pain, relieving stress and treating illnesses from asthma to glaucoma. Its flowers and leaves, called marijuana, are also smoked or eaten for many other therapeutic, religious or relaxational uses.



January 22, 1990

Dear R.A.S.,

I am a female bass player in a band called All White Jury. We do original music except for one tune by Karmic DeForest called "Crack's no Worse than the Fascist Threat". There are also three really neat, non-sexist guys in the band, one of whom is my husband. We are all pretty much into being politically conscious and not above sabotage if necessary. I enclosed some lyrics I hope you enjoy.

Having been a punk (& a female) for several years (not necessarily in any one "scene") I have found many traces of sexism and non-sexism alike, mostly regarding sex (as in intercourse). Females must look good (throw away the t-shirts and bring out the fishnets) and not get too drunk or sleep around, but guys are macho, same old double standard. There is also a lot of homophobia and just "different-phobia" in scenes which I thought was what we were against in the first place--we don't want people to judge us because of the way we look, but we judge them or don't let them in "our group" or whatever. Oh well.....

However, prejudice has not been present during most of my experiences, I guess because by picking and choosing who you hang out with, you usually pick people more like yourself, vegan, non-sexist, politically active types. Anyway, I know this isn't article material, but I guess it could be if you want--let me know.

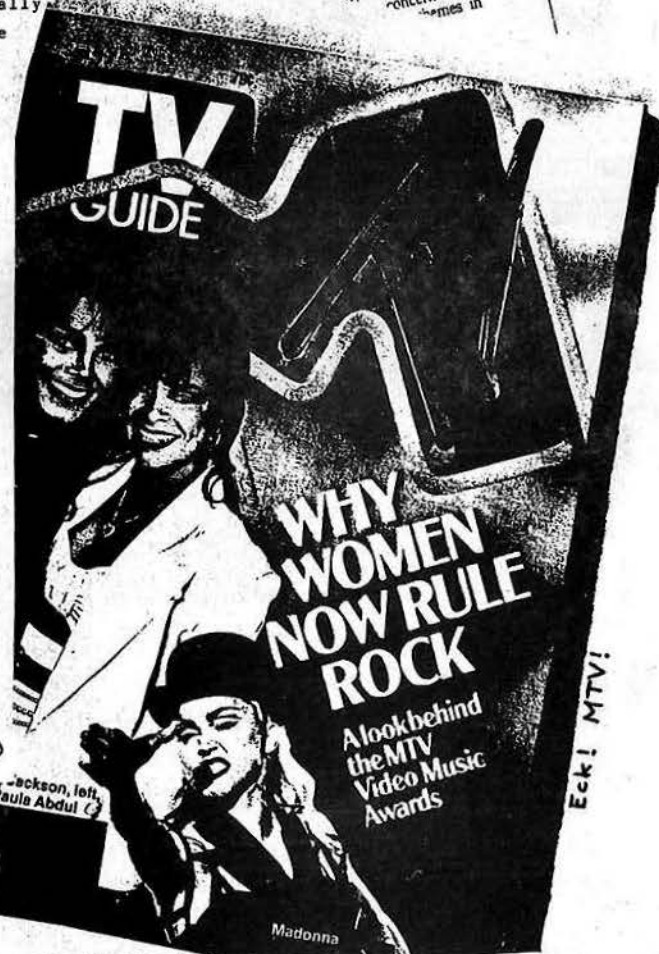
Keep up the good work and please send me a copy of your last issue. GOOD LUCK!!!!

VEGAN
TAKOMA PARK, MD



AMA says
some rock
is harmful
to youths

Associated Press
CHICAGO — The American
Association yesterday
-tical - support behind voluntary
- by the music indus-
-concern about
-comes in



Dear Pam,

Thanks for your letter + sorry we blew off going to the last meeting + didn't call or anything. We are prone to occasional loafdom, but that doesn't mean we've lost interest. As a matter of fact, we're extremely interested + hope you're still interested in us.

It's nice to know there are people around who don't subscribe to the Byron Coley/Forced Exposure school of being into good music + before we saw your magazine, we honestly didn't have a clue that there was anyone else (at least anyone organized + visible group) who thought good politics and punk rock mixed. It's great to see that being into both doesn't mean you're a walking contradiction of yourself. Also nice to see an opportunity to meet people of similar interests. We love our friends, but half of them are straight + the other half can't deal with listening to our music at all.

Anyway, that said, please let us know when the next meeting is or if it's a ways off, when we can get together beforehand. Talk to you soon...

-Bruce/SME



TERIYAKI ASTHMA



Teriyaki Asthma-4 song 7" comp
 "ow, 4 all women bands on
 one tiny hunk of vinyl.
 Babes in Toyland make your
 "Fleshcrawl", L7 leave
 "Bloodstains" on your wall
 turntable, Frightwig takes
 you on the "Hellway to High"
 and Dickless chomps on you
 with "Sweet Teeth". All in
 all a satisfying spin

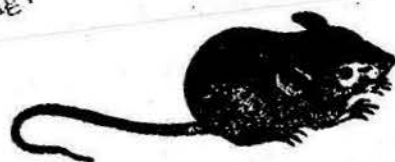
BABES IN TOYLAND



HIGH RISK GROUP

Babes in Toyland-2 song 45,
 Spanking Machine LP
 Three women whose inventive
 ailing music will stay with
 you for a long time. Babes
 in Toyland work that perfect
 territory between pleasure
 and pain, an aural equivalent
 of an atomic fireball.

High Risk Group 3 song 45
 These three women and two
 men cook up a dark textural
 brew. Tribal rhythms, eerie
 violin, rich guitars and
 deep female vocals add up
 to an infectious mix of
 pounding, swirling rock.



L7-3 song 45-these tough
 girls pound out some
 painful powerful metal
 tinged rock that leaves
 you begging for
 more, yahoo!

L7

Stone
 N/A
 Fodder A Rod



Reprinted courtesy of Madam X + Outweek

Send Them Running...Scared

Love Songs for Laughs, Linda Smith, 2117 St. Paul St.
#2R, Baltimore, MD 21218.

Griller, Ut, Blast First, 262 Mott St., Room 324, New
York, NY 10012.

by Madam X

Rock is about resistance. Because women in general, lesbians in particular, have to fight constantly in their daily lives, they are the last great, authentic rock purists. And that's why the old guard of rock crit is, and rightly so, scared shitless.

Linda Smith stubbornly and heroically refuses to play the game of rock as commodity. She puts out only cassettes. That's right, you won't find a Linda Smith album, let alone a CD. Furthermore, her cassettes are not available in any store; you have to write directly to her and she'll diligently send you your very own copy, with a friendly little handwritten note. As you might have guessed by now, Linda isn't in it for the money. But wait, it gets better! Linda records everything herself, in her

home, on a four-track machine. What you get are highly emotional slices of her life, of our life, set to simple but imaginative arrangements. The only frustrating thing is that I'd love to see Linda Smith get all the recognition she deserves, but in order to get it she would have to change her way of working, and that would definitely ruin the whole thing. Plus, I certainly wouldn't want to share this friend with people I have no respect for. I'm sorry, but some people don't deserve dreamy, ethereal vocals, light percussions and a cheapo organ.

On her latest tape, *Love Songs for Laughs*, Linda Smith covers the Raincoats' "In Love," dislocating it so much that it would take at least a minute for even the most rabid Raincoats fans to recognize the song. The whole thing is typical of Smith's mood on this tape: an almost funeral organ punctuates a slowed down, extremely melancholic, and extremely intense, song. The cassette is a very unsettling excursion into Smith's life, which seems to be full of things waiting to happen, missed opportunities and love affairs gone astray. "Find someone who you really like and you will be estranged/think more of her than anything else and you will be estranged" ("Estranged").

But Smith is not a whiner, and if you happen to empathize with the egotistic creeps on *ibirtysomething*, then Linda's not for you. She's not begging for our pity, she's simply absorbed in contemplation and reflection, and we happen to be around. And although her earlier tapes showed a gift for observation and an uncommon attention to women, Smith isn't really a storyteller. Rather, she chisels perfect bubbles of emotion and blows them in our direction.

When you write Linda, as I know you will, ask also for her two previous tapes, *The Space Between the Buildings* and *Do You Know the Way...?* (\$3.50 each, \$5 for the new one.)

Ut is another example of resistance. They also refuse to compromise, although they choose a radically different way to do so. Based in London, Sally Young, Nina Canal and Jacqui Ham (recently joined by a male drummer, Charlie) reach a level of abstract force which is almost frightening. Ascetic survivors of the late 70s "no wave," Ut have been savagely pillaged by later bands which literally cashed in on the kinds of sound they had pioneered; had they been three guys, they would be as big as Sonic Fucking Youth among the college crowds today. But wherever you turn, you find reviewers and DJs, most of them male (a sad reflection of the state of rock criticism) bewildered by Ut's music and attitude (or lack thereof). And since women just don't go out to concerts as much as men (I'm tired of being the only woman in a room full of men), who the hell is going to understand what Ut is all about? Certainly not the fearful, who want women to play only "Luka," "Fast Car" or some other victimizing anthem.



Sure, entering *In Gut's House* (their '87 double EP) isn't easy, but then, what is? Ut's cold and unrelenting exasperation oozes out of jagged guitars, dismembered rhythmic patterns and snarling vocals (they have a song titled "Wailhouse" and it's exactly as you suspect it is.) As soon as you think you have a grasp on a melody, they take it by the neck and twist. On the other hand, their latest, and most accessible, album, *Griller* (Blast First—now that's a name for a label!), is tighter and more compact, and some tracks are the closest the band has gotten to straightforward rock—which in their case isn't saying much anyway.

Remember what they said about the Velvet Underground? Not many people heard them at the time, but they all started a band. That's exactly what the next step is: there won't be many of you who'll buy *Love Songs for Laughs* or *Griller*, but if it makes you want to go out there and start a band, then the straight white males who rule on music criticism will have plenty of reasons to be scared. ▼



HAD THEY BEEN THREE GUYS...—Ham, Young and Canal of UT



Fourwaycross On the Other Hand (Fundamental, 1989)

Fourwaycross from L.A. have released their most accessible record to date in *On the Other Hand*. With innovative playing and production, this band of 2 women, 3 men presents songs of loneliness and introspection in a way that's not too sad or too self-indulgent. And the recent addition of a traditional guitar part adds a new level to the melodic bass and flute wanderings. Vocalist Beth Thompson seems to really be coming into her own with songs like 'Sister' and 'Allison'. Well worth checking out.

— Stuart

Recently available Recommended records:

The Mekons Rock and Roll
Fugazi Repeater
Sonic Youth Goo
Chumbawumba Never Mind the Ballots
English Rebel Songs 1381-1914
The Pretenders latest
The Ex Joggers and Smoggers
The Pixies Bossanova
The Breeders Pod
Consolidated The Myth of Rock
Babes in Toyland Spanking Machine
Fourwaycross On the Other Hand
Throwing Muses



SCRAWL - The Rat- 5-5-90

Wow, what a show, the crowd was riled up eager for it, yelling song titles out in the pauses between tunes, Sue, Marcy and Carolyn smiling at each other, at the crowd, yeah all is right in the Rat for one brief moment.

Kicked off with 'Time to Come Clean' and 'Charles' from the new LP - "Smallmouth" than to some older stuff from 'He's Drunk', whipping the crowd into a frenzy. Marcy asked what people wanted to hear and everyone was yelling at once but Green Beer was the biggest request. The band cooked, especially going from "Tell You What" kicking into Green Beer and then a feverish version of "Let it All Hang Out", Carolyn the drummer spitting wood shards bits of sticks flying around her, crashing almighty into the cymbals all limbs doing their syncoated thing while Sue's bass chugs along keeping the crowd bobbing and Marcy's crunchy fret work slices through.

Coaxed them back for an encore of Breaker, Breaker then they went into a Ted Nugent medley - Free For All and Cat Scratch Fever, Marcy repeating the line 'you better cross your legs' twisting the original song into a threatening girlpower anthem.

All in all a smoking evening, the kind of show that energizes you, makes you want to make some noise of your own and you feel invincible as you walk through Kenmore Square when it's over and all the big haired clones from Narcissus are fouling the night with their aftershave and stupidity "You better cross your legs" plays in my head like a war chant as I cut through the crowd, exhausted and happy.

Pau N.

PHOTOS by Ken Walters



MUSIC CONTACTS!



- Mecca Normal - Cardboard Box House of Love 45 - Box 7154 Olympia WA 98507
- High Risk Group - 3 song 45 - Harriet Records, PO Box 649 Cambridge, MA 02238
- Fertile Virgin - 3 song 45 - Harriet again "
- Bimbo Shrineheads - 4 song 45 - Tulpa Prod. P.O. Box 860, Willimantic, CT 06226 98102
- 47, Babes in Toyland and Dickless 45's - each available from SubPop, P.O. Box 20645, Seattle
- Teriyaki Asthma - 4 song, 4 band 45 - C/2 Records, 1407 E. Madison, Seattle, WA 98122
- Scrawl - LP's on Rough Trade - band address, P.O. Box 02058, Columbus, OH 43202 55404
- Babes in Toyland - LP, Spanking Machine - Twin/Tone Records, 2541 Nicollet Ave. S., Minn., MN
- Frightwig - LP, Phonesexy - Boner Records, P.O. Box 2081, Berkeley CA 94702
- Barbara Manning - LP, Lately I Keep Scissors, - Heyday Records, P.O. Box 411332, San Fran. CA 94141

CONSOLIDATED!

Consolidated

Show at Man Ray, Cambridge 7/18/90

Album *The Myth of Rock* (Nettwerk, 1990)

This San Francisco band is really doing some interesting stuff. Extremely political, they fuse industrial dance music with Marxist criticism (based largely on Adorno). The music is more innovative than much similar music, and the lyrics are in-your-face criticisms of modern American capitalism.

To emphasize their role, the lead singer adapted a podium to rap behind, with the band's corporatist logo on the front. The band is 3 men, and during their recent show in Cambridge they did a lot of macho posturing as they rapped and sang through an hour of music and short speeches. But they introduced their anti-sexist, anti-racist "White American Male" by clarifying that it was critical of its subject, and emphasized by putting thumbs down at each chorus. It's the kind of song that could be misinterpreted by some, so I thought that was a good move.

With songs like "This is a Collective" and "For You America" this band is about as critically correct as it's possible to be this side of the Atlantic. Self-conscious of their role, they analyze the plight of the artist in modern entertainment industry in "Josephine the Singer".

And then, as if to really transcend the club scene/capitalist product medium they work in, they interrupted the show with a half-hour, lights-up "demystification session" in which the band responded to questions and comments from the audience!

They freely shared the mic, and soon had quite a discussion going. Many in the crowd used the opportunity to ask very hard questions of the band about what they're doing, including criticisms about the lack of women in the band if they're so anti-sexist.

As to the aforementioned macho posturing and alienation trafficking of 'industrial dance' music, they agreed but said that is part of the genre they've chosen to work in to reach those people. The high cost of the show (\$10) was criticized -- they said that they get very little and it hardly covers costs.

Although they do target sexism, the fact that none of their songs target homophobia had them apologizing that for some reason their song on AIDS "didn't make it" on their new album. First, where's their control? And, AIDS is not just a gay issue, boys.

They seemed to have fairly pat, dogmatic answers to a lot of questions, and hedged on some questions ("What kind of music do you listen to?" "We listen to all kinds and take what we can from them"). "As Public Enemy is to the mainstream, we want to be to the alternative scene," they proclaimed dubiously.

But the kind of intense criticisms of capitalist society--including sexism-- are rarely put in such an aggressive and accessible form any more (not since Gang of Four and Dead Kennedys). Their self-criticism and willingness to acknowledge the contradictions of what they're doing, while taking a strong stand, is inspiring.

Later that night the lead singer hosted a call-in segment on Boston's commercial alternative radio station. They seem committed to create space for a dialogue to take place, as well as passing on radical perspectives. Even if it is a limited forum, at least it's a forum that rarely happens!

They've even got a video on MTV to their 'hit' "Dysfunctional Relationship". It'll be interesting to see the limits of manipulating the mythical freedom of rock. - Stuart

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CONSOLIDATED

On record: *THE MYTH OF ROCK*

Live: July 16, 1990

Man Ray, Cambridge

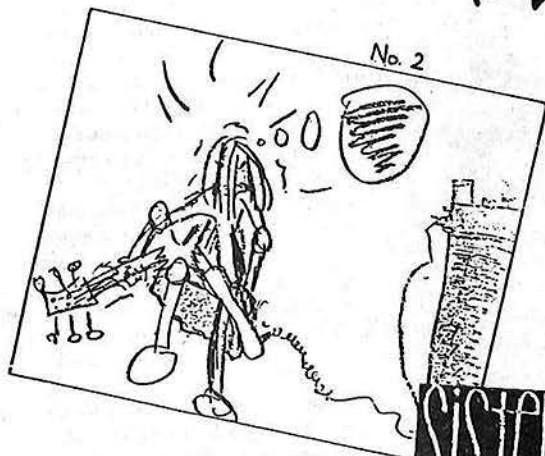
How a bunch of white men from San Francisco got to be so cool, I will never know. That mystery notwithstanding, the group Consolidated is easily the most incisive and politically aware performers I've seen or heard of. Ninety-nine percent of the songs on their LP (they have an EP out, but I can't find it) concern themselves with racism, sexism or white male privilege in American society. "America Number One" deals with that ridiculous sentiment and all the bullshit that implies. "Love, Honor and Respect" samples from the famous Aretha Franklin song to make a point about a woman's right to abortion, and the obvious misogyny that is the foundation of the "Right to Life" terrorism movement in this country. But easily the most effective track on the album is "White American Male". Consolidated uses a recording of a Ku Klux Klan recruiting song in it, and it could make your hair stand on end. The fact that this anti-male-privilege song is being sung by three closely-cropped white boys makes the point all the more powerful. It's heartening to know that racism and hatred of women is not genetically inherent in being born white and male.

In concert, it was more of the same. Using clips from their videos, which you will never see on MTV, they convey an even greater sense of righteous disgust with the Great White American Way. Industrial rap leaves one a lot of leeway to stop songs halfway, back up, and stress a point in whatever lyrics one may want, and Consolidated would often slow down the music or cut away in order to explain the exact thought behind a song. They said that with titles like "White American Male" and "America Number One", they sometimes get groups of Nazi wanna-bes in the audience, so they are very careful to stress their philosophy in stage. There didn't seem to be any white supremacists in the crowd when I saw the group in Cambridge, Mass., or at least they kept their mouths shut. Most impressive, after the performance, they had a question and answer session to give the audience a chance to air their views about the show or whatever they wanted to discuss. Some interesting questions were raised that I had been curious about. Why are there no women in the group? No minorities? Consolidated invited any of the above in the crowd to get up on stage and join them. Why are there no mention of gay rights in their music? They promise there will be on the next album, and stress their support of gay rights.

They said their next few gigs were in the South; I was impressed by their unwillingness to only preach to the converted. It takes a good bit of courage to go south of the Manson-Nixon Line and say that white men are of full of shit, and I can only hope that the three of them made it out in one piece. We want to see them play around here again. They are a group that are sorely needed. -TESS DECOSTA

CHAINS AW

ARGHH.



SISTER
nobody

HOLY TITCLAMPS #5 (\$1 Boxholder
F.O. Box 3054, Minn. MN 55403)
Larry-Bob's 'zine gets better
and better. Stories, drawings
and poetry with a hard edge.
Another homo necessity.



SISTER NOBODY (\$1 same address
as Chainsaw above)
From the cover of the guitar
playing woman warrior
to the thoughts on punk
rock dykes on the last page,
this is one fine rag. In-between
between find stuff on Jenny
Olaf of Some Velvet Sidewalk,
rough stuff from G.B. Jones, a
frightening story about silver-
fish, and lots more.

These two 'zines are part of
the growing homiegirl revolution,
throw a couple of bucks in an
envelope and experience it.



WRITER'S BLOCK #5 (P.O. Box 271
Spotswood, NJ 08884) \$2
This packed 'zine often
features articles about women
musicians, this ish has
2 Nice Girls, The Raincoats,
blackgirls, lots of reviews,
and a real upbeat feeling.
#6 has Scrawl, Barbara Manning,
The Go Team and more.

CHAINS AW (\$1 2336 Market #128,
San Fran. CA 94114)

Donna D., bass guitar goddess,
is the creator of this fine
thang. Inside is a tour diary
from thea all woman band Fifth
Column, camp (as in "summer")
with Amy Carter, Northwest
'zine roundup, and lots of
thoughts on women playing music.
Get yourself a Chainsaw!



Lara's World #6 (\$1 PO Box
3633 Eugene OR 94703)
A short and sweet 'zine of
lezzy and or feminist comix
that makes me wish it was longer
forward to the next issue. In
the meantime check out editor
Michelle Rau's interview with
dyke cartoonist Alison Bechdel
in Bimbox.

BIMBOX #2 (free, but it
must cost a fortune to print
and mail, so send something ok)
282 Parliament St #68, Toronto
CANADA, M5A 3A4)

This 'zine is getting hassled
coming over the border and it's
obvious why. This stuff threatens
uptight people in a big way.
Radical queer status quo busting
rag complete with pop-up genitals
of both sexes Interviews with
Alison Bechdel, Glen Meadmore,
Nicki Parasite, fake lezzy smut,
Ann Margaret and tons more. A
filthy, slutty romp through the
wet underbelly of the gay world.





OKAY... it's 4AM, the typewriter's broken and lots of good stuff has been left out...



Shocking Pink (136 Mayall Rd, Brixton;
\$2.50? London, England SE24 0PH)
GREAT young women's political rag
with an attitude of total irreverence
and a big dose of humor. Info you
can't find anywhere else.



Afterbirth (P.O. Box 3203, Oakland CA, 94609)
#2 Intense 'zine that doesn't take
the easy way out. Interviews
with a junkie and a stripper that
aren't about exploitation but understanding
people better; a story by someone
who was a victim of the Dalkon
Shield, herbal birth control & much
more. A fine package.



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Homocore - (c/o World Power Systems, P.O. Box 77731
#1 - San Fran, CA 94107)
Circulation reaching the millionth mark,
don't be left out! More homopunk goodies

J.D.'s - (P.O. Box 1110 Adelaide St. Str.,
#3 - Toronto, Ontario CANADA M5C 2K5)
The ever inspirational fag/dyke punk
zine. Send for their Homo Hits Tape as well.

Puncture - (1542 Union St, #431, San Fran CA 94123)
#250 The best above ground alternative
music mag around. Latest issue
continues their interest in women's
underground rock, covers Shelly Thunder,
Scrawl, Fugazi, Lush, Music + Zimbabwe
& tons more.



LAST
PAGE

MORE 'ZINES
plus
BOOKS



GAYK #5 (\$1 Tom Shearer,
P.O. Box 31431, SF, CA
94131)
The Gay Artists and Writers
Kollective is what that stands
for. Stories, poems, a report
from Eastern Europe, Captain
Condom all in a real pro desktop
published package. Tom is
also putting together a mag
for HIVpos people to laugh at
and "offend and horrify some
people who need horrifying" PN

FILE 13 #7 (\$2 Box 175, Concord
MA 01742)
Editor Mark Lo puts together
a fine mag that covers lots
more than music this time around.
There's a great piece by the
editor on being Asian, letters
from someone visiting China,
an interse article about a woman's
experience in an institution
PLUS heaps of reviews. I couldn't
put this issue down, almost got
caught reading it at work. PN

HIPPYCORE #7 (\$1.50, PO Box 195
Mesa, AZ 85211)
Wow, this is huge. Interviews
with Christ on a Crutch
Screeching Wessal & others, notes
on East Timor, anarchist stuff and
more reviews than you'd like to
believe. Put out by some thoughtful
feeling anarchist punks out in
the desert, as the editors say
"Let's just do away with the past
10,000 years and start over, shall
we?" Seems that they're trying
just that. PN



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Version 90 (107 Brighton Ave., Allston, MA
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Research is 150 well-designed pages of radical
dub informational noise: articles on the Art
Strike, Cassette culture, C-100 Films, Duplex
Planet, Miniature Art of the Month Club,
fiction, interviews, and an excellent review
of Greil Marcus' Lipstick Traces. A truly
excellent magazine from Boston.

+ Some
Books we like:

Signed, Sealed, and Delivered: True Stories of
Women in Pop, by Sue Steward and Sheryl
Garrett
The Boy Looked at Johnny: The Obituary of Rock
and Roll, by Julie Burchill and Tony Parsons
Beating Time: Riot'n'Race'n'Rock'n'Roll, by
David Widgery

see ya next time